

# BRITISH PAINTING

C. H. COLLINS

BAKER

*With a Chapter on Primitive Painting*

M. R. James

# BRITISH PAINTING

By C. H. COLLINS BAKER

*Surveyor of the King's Pictures and Head of  
Research in Art History in the Huntington  
Library and Art Gallery in California*

*Author of "Lely and the Stuart  
Portrait Painters"*

With a Chapter on Primitive Painting  
By MONTAGUE R. JAMES, LITT. D.  
*Provost of Eton College*

WITH 268 ILLUSTRATIONS

12 of which are in full color

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REYNOLDS

Viscount Althorp æt 4

*(In the Collection of Earl Spencer, Althorp Park)*





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PAINTING BY  
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PROVOST OF ETON COLLEGE



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Hills Feby  
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TO  
P. M. B.  
IN ADMIRATION OF MANY THINGS  
AND  
IN GRATITUDE FOR HER GREAT HELP,  
UNSELFISHLY GIVEN



# CONTENTS

		PAGE
	INTRODUCTION	XXV
	BIBLIOGRAPHY	XXXV
CHAPTER		
I	THE MEDIÆVAL PERIOD, BY MONTAGUE R. JAMES, LITT.D.	I
II	PRIMITIVE PAINTING	26
III	THE MINIATURISTS, NICHOLAS HILLIARD TO SAMUEL COOPER	37
IV	STUART AND EARLY GEORGIAN PORTRAIT PAINTING	48
V	LANDSCAPE: SEVENTEENTH-EIGHTEENTH CENTURIES	79
VI	MINOR PORTRAIT PAINTERS, <i>c.</i> 1740-1760	88
VII	SIR JOSHUA REYNOLDS	99
VIII	THOMAS GAINSBOROUGH	106
IX	GEORGE ROMNEY, BENJAMIN WEST, COPLEY, JOSEPH WRIGHT OF DERBY AND TILLY KETTLE	113
X	REYNOLDS' FOLLOWERS	122
XI	LATE EIGHTEENTH-CENTURY GENRE	135
XII	SPORTING GENRE	139
XIII	LATER LANDSCAPE: THE COZENS TO JOHN CONSTABLE	148
XIV	HENRY RAEBURN	162
XV	BARRY, FUSELI AND BLAKE	166
XVI	LAWRENCE, HARLOW, SHEE, HOPPNER AND BEECHEY	171
XVII	MISCELLANEOUS LANDSCAPE: LATE EIGHTEENTH CENTURY— <i>c.</i> 1880	176
XVIII	GENRE AND OTHER PAINTING— <i>c.</i> 1825- <i>c.</i> 1860	183
XIX	STEVENS, WATTS AND LEIGHTON	194
XX	THE PRE-RAPHAELITE MOVEMENT AND BURNE-JONES	201
XXI	ACADEMY PAINTING— <i>c.</i> 1850-1880	207
XXII	IMPRESSIONISM—THE GLASGOW AND NEWLYN SCHOOLS AND THE NEW ENGLISH ART CLUB— <i>c.</i> 1860-1900	212

# CONTENTS

## APPENDICES

	PAGE
LIST OF SOME CHARACTERISTIC WORKS	231
LIST OF MINIATURES IN PRINCIPAL COLLECTIONS BY HILLIARD, ISAAC AND PETER OLIVER, THE TWO HOSKINS AND SAMUEL COOPER	270
LIST OF PRINCIPAL BRITISH PAINTINGS IN AMERICAN COLLECTIONS	276
INDEX	289

# LIST OF ILLUSTRATIONS

## *A. In Colour*

PLATE		<i>Frontispiece</i> FACING PAGE
I	REYNOLDS Viscount Althorp, <i>æt.</i> 4 ( <i>Althorp Park</i> )	
II	WILLIAM HOGARTH The Countess's Dressing Room ( <i>National Gallery</i> )	68
III	RICHARD WILSON A Landscape ( <i>late Dorchester House Coll.</i> )	84
IV	GAINSBOROUGH The Hon. Mrs. Graham ( <i>Edinburgh, National Gallery</i> )	108
V	STUBBS Phæton and Pair ( <i>London, National Gallery</i> )	132
VI	CROME Road with Pollards ( <i>R. J. Colman Coll.</i> )	140
VII	TURNER Norham Castle, Sunrise ( <i>London, Tate Gallery</i> )	148
VIII	CONSTABLE The Cornfield ( <i>London, National Gallery</i> )	156
IX	RAEBURN Mrs. Scott Moncrieff ( <i>Edinburgh, National Gallery</i> )	164
X	HOPPNER The Sackville Children ( <i>Knole Park</i> )	176
XI	BONINGTON The Coast of Picardy ( <i>London, Wallace Coll.</i> )	180
XII	MILLAIS Christ in the Carpenter's Shop ( <i>London, Tate Gallery</i> )	204

## *B. In Monochrome*

I	7TH CENTURY Twelve Scenes from the Gospel Story ( <i>Cambridge, Corpus Christi Coll.</i> )	xxxii
I	10TH CENTURY Benedictional of St. Æthelwold	xxxii
2	12TH CENTURY St. Paul and the Viper ( <i>Canterbury Cathedral</i> )	I
2	12TH CENTURY The Naming of John Baptist ( <i>Canterbury Cathedral</i> )	I

## LIST OF ILLUSTRATIONS

PLATE			FACING PAGE
3	12TH CENTURY	Apostles. Part of a Scene of Christ in Majesty	2
3	CIRCA 1230	Miracle of Elisha. <i>Vetusta Monumenta VI (Westminster Painted Chamber)</i>	2
4	CIRCA 1260	The Feeding of the 5000 ( <i>Westminster Retable</i> )	3
4	CIRCA 1260	The First Vial poured on the Earth ( <i>Oxford, Bodleian Library</i> )	3
5	CIRCA 1250-1260	Drawings by Matthew Paris in his "Historia Major" ( <i>Cambridge, Corpus Christi College</i> )	4
6	MATTHEW PARIS	A Young Knight ( <i>British Museum</i> )	5
6	MATTHEW PARIS	A King (Offa or Edward) ( <i>British Museum</i> )	5
7	CIRCA 1225	Deposition and Entombment ( <i>Winchester, Chapel of the Holy Sepulchre</i> )	6
8	CIRCA 1225	Entry into Jerusalem, Raising of Lazarus, Christ appearing to St. Mary Magdalene, Descent into Hell ( <i>Winchester, Chapel of the Holy Sepulchre</i> )	7
9	13TH CENTURY	Roundel—Virgin and Child ( <i>Chichester, Chapel of the Bishop's Palace</i> )	8
10	END OF 13TH CENTURY	Massacre of the Innocents—Flight into Egypt ( <i>Croughton Church, Northamptonshire</i> )	9
10	END OF 13TH CENTURY	Deposition—Entombment ( <i>Croughton Church, Northamptonshire</i> )	9
11	EARLY 14TH CENTURY	Death of Eli—The Ark and Dagon ( <i>British Museum, Harley Roll</i> )	10
12	LATE 14TH CENTURY	Scenes from the Passion—Scourging, Bearing the Cross, Crucifixion, Resurrection, Ascension ( <i>Norwich Cathedral</i> )	11

## LIST OF ILLUSTRATIONS

PLATE			FACING PAGE
12	CIRCA 1350	Death of Job's Children—Job Receives the News ( <i>from St. Stephen's Chapel, Westminster</i> )	11
13	15TH CENTURY	St. Michael ( <i>Norfolk, Ranworth Screen</i> )	12
13	15TH CENTURY	St. George ( <i>Norfolk, Ranworth Screen</i> )	12
14	EARLY 15TH CENTURY	Birds ( <i>Cambridge, Pepysian Lib- rary at Magdalene College</i> )	13
14	EARLY 15TH CENTURY	Birds ( <i>Cambridge, Pepysian Lib- rary at Magdalene College</i> )	13
15	EARLY 15TH CENTURY	Draped Figures, including St. Peter ( <i>Cambridge, Pepysian Library at Magdalene College</i> )	14
15	EARLY 15TH CENTURY	Draped Figures, including St. Christopher ( <i>Cambridge, Pepys- ian Library at Magdalene College</i> )	14
16	1479-1487	Wall Paintings—Miracles of the Virgin, St. Dorothy, The Knight's Brother Healed ( <i>Eton College</i> )	15
17	1479-1487	Wall Paintings—Miracles of the Virgin, St. Margaret, The Wounded Image ( <i>Eton Col- lege</i> )	16
18	1479-1487	Wall Paintings—Miracles of the Virgin, St. Etheldreda, The Miracle of the Candle ( <i>Eton College</i> )	17
19	1498-1524	Miracles of the Virgin ( <i>Win- chester Cathedral</i> )	18
20	CIRCA 937	King Athelstan presenting Bede's "Life of St. Cuthbert" to St. Cuthbert ( <i>Cambridge, Corpus Christi College</i> )	19
21	11TH CENTURY	Jannes Calls up the Soul of his Brother Jambres ( <i>British Museum</i> )	22

## LIST OF ILLUSTRATIONS

PLATE		FACING PAGE
21	11TH CENTURY	Marvels of the East—Man Killing a Deer, King Receiving Travellers ( <i>British Museum</i> ) 22
22	EARLY 12TH CENTURY	New Testament—Deposition, Burial, Jews and Pilate, Women at the Sepulchre ( <i>Cambridge, Pembroke College</i> ) 23
23	14TH CENTURY	Chaucer's Troilus. Frontispiece—The Poem Read to a Courtly Assembly in a Garden ( <i>Cambridge, Corpus Christi College</i> ) 24
24	CIRCA 1430	Portrait Heads from Initials, Bedford Psalter and Hours ( <i>British Museum</i> ) 25
24	CIRCA 1460	Man Crowned by the Four Virtues ( <i>Cambridge, Trinity College</i> ) 25
25	ENGLISH SCHOOL	Henry VI ( <i>London, National Portrait Gallery</i> ) 26
25	MASTER MICHIEL(?)	Henry VII ( <i>London, National Portrait Gallery</i> ) 26
26	ENGLISH SCHOOL	Countess of Salisbury ( <i>London, National Portrait Gallery</i> ) 27
26	ENGLISH SCHOOL	Margaret Beaufort ( <i>London, National Portrait Gallery</i> ) 27
27	HANS EWORTH	Capt. Thomas Wyndham ( <i>Longford Castle</i> ) 30
27	HANS EWORTH	Mildred, Lady Burghley ( <i>Hatfield House</i> ) 30
28	ENGLISH SCHOOL	Sir Philip Sidney ( <i>Woburn Abbey</i> ) 31
28	FLEMISH SCHOOL	Princess Elizabeth ( <i>Windsor Castle</i> ) 31
29	DANIEL MYTENS	James, Marquess of Hamilton ( <i>London, National Gallery</i> ) 32
29	GERLACH FLICKE	Sir George Somerset ( <i>Badminton</i> ) 32
30	JOHN BETTES	Edmund Butts ( <i>London, National Gallery</i> ) 33
30	ENGLISH SCHOOL	Sir Henry Unton ( <i>Peter Jones Coll.</i> ) 33



## LIST OF ILLUSTRATIONS

PLATE		FACING PAGE
31	SAMUEL COOPER	Catherine of Braganza ( <i>Windsor Castle</i> ) 40
31	SAMUEL COOPER	Lady Castlemaine ( <i>Windsor Castle</i> ) 40
31	N. HILLIARD	A Gentleman ( <i>London, Victoria and Albert Museum</i> ) 40
31	N. HILLIARD	Portrait of his Wife ( <i>Duke of Buccleuch Coll.</i> ) 40
32	CORNELIUS JOHNSON	John Fletcher ( <i>Welbeck Abbey</i> ) 41
32	ISAAC OLIVER	Henry Prince of Wales ( <i>Duke of Buccleuch Coll.</i> ) 41
33	MARC GHEERAERTS	Henry Prince of Wales ( <i>Putteridge Bury</i> ) 50
33	MARC GHEERAERTS	Barbara Gamage and her Sister ( <i>Penshurst</i> ) 50
34	VAN SOMER (?)	Mary Sidney, Countess of Pembroke(?) ( <i>Putteridge Bury</i> ) 51
35	GREENHILL	Captain Clements ( <i>Greenwich, Painted Hall</i> ) 54
35	DOBSON	Old Stone and Son ( <i>Albury Park</i> ) 54
36	LELY	Portrait of Unknown Man ( <i>F. E. Thompson Coll.</i> ) 55
36	LELY	Comtesse de Gramont ( <i>Hampton Court</i> ) 55
36	KNELLER	Dr. Burnett ( <i>Charterhouse</i> ) 55
36	KNELLER	Matthew Prior ( <i>Cambridge, Trinity College</i> ) 55
37	JOHN RILEY	Mrs. Elliott ( <i>Kensington Palace</i> ) 58
38	J. M. WRIGHT	Lady in Blue Dress ( <i>Messrs. Leggatt</i> ) 59
38	J. M. WRIGHT	Sir John Aston ( <i>Messrs. Leggatt</i> ) 59
39	JONATHAN RICHARDSON	Portrait of Himself ( <i>formerly A. Buttery, Esq.</i> ) 62
39	VANDEBANK	Portrait of a Lady ( <i>Dulwich College Gallery</i> ) 62
40	THORNHILL	Drawing for St. Paul's Decoration ( <i>British Museum</i> ) 63

## LIST OF ILLUSTRATIONS

PLATE		FACING PAGE
62	TILLY KETTLE	Mrs. Vyse ( <i>General Howard-Vyse Coll.</i> ) 97
62	NATHANIEL DANCE	Portrait Group ( <i>formerly in the Ramsden Coll.</i> ) 97
63	REYNOLDS	Eliot Family ( <i>Port Eliot</i> ) 98
64	REYNOLDS	Lady Betty Montagu ( <i>Duke of Buccleuch Coll.</i> ) 99
64	REYNOLDS	Anne Bonfoy ( <i>Port Eliot</i> ) 99
65	REYNOLDS	Captain Ourry ( <i>The Earl of Morley Coll.</i> ) 102
65	REYNOLDS	Earl of Bristol ( <i>Bury St. Edmunds, Guildhall</i> ) 102
66	REYNOLDS	Lord Rodney ( <i>St. James's Palace</i> ) 103
66	REYNOLDS	Francis, Marquess of Tavistock ( <i>Woburn Abbey</i> ) 103
67	REYNOLDS	Lady Elizabeth Keppel ( <i>Woburn Abbey</i> ) 104
67	REYNOLDS	Lady Sunderlin ( <i>Lady Burton Coll.</i> ) 104
68	REYNOLDS	Jane, Countess of Harrington ( <i>Huntington Library and Art Gallery</i> ) 105
69	GAINSBOROUGH	Lady and Gentleman ( <i>Dulwich Gallery</i> ) 106
69	GAINSBOROUGH	Henry Hubbard ( <i>Cambridge, Emmanuel College</i> ) 106
70	GAINSBOROUGH	Mr. Nugent ( <i>The Nugent Family</i> ) 107
70	GAINSBOROUGH	Arthur, 5th Earl of Donegal ( <i>Upton House, Alresford</i> ) 107
71	GAINSBOROUGH	Benjamin Truman ( <i>Spitalfields, The Brewery</i> ) 110
72	GAINSBOROUGH	Lady Molyneux ( <i>Croxsteth Hall</i> ) 111
73	GAINSBOROUGH	Captain Wade ( <i>Rangemore</i> ) 112
74	GAINSBOROUGH	Karl Frederick Abel ( <i>Huntington Library and Art Gallery</i> ) 113
74	GAINSBOROUGH	Captain Thomas Mathew ( <i>Boston Museum of Fine Arts</i> ) 113

## LIST OF ILLUSTRATIONS

PLATE		FACING PAGE
75	GAINSBOROUGH Diana and Actæon ( <i>Buckingham Palace</i> )	114
76	GAINSBOROUGH Suffolk View ( <i>Dublin National Gallery</i> )	115
77	ROMNEY Richard Harding Newman ( <i>Lady Burton Coll.</i> )	118
78	ROMNEY Lord Kenyon ( <i>Gredington</i> )	119
78	ROMNEY Joseph Allen ( <i>Dulwich Gallery</i> )	119
79	ROMNEY Little Bo-peep ( <i>Pennsylvania Museum of Art</i> )	120
80	ROMNEY Sir George, Lady Warren and Child ( <i>formerly Brook House</i> )	121
80	JOSEPH WRIGHT The Orrery ( <i>Derby Gallery</i> )	121
81	FRANCIS WHEATLEY Man with a Dog ( <i>London, Tate Gallery</i> )	128
81	MORLAND The Reckoning ( <i>London, Victoria and Albert Museum</i> )	128
82	LOUTHERBOURG Landscape and Travellers ( <i>London, Victoria and Albert Museum</i> )	129
82	IBBETSON "Jack in his Glory" ( <i>London, Victoria and Albert Museum</i> )	129
83	ZOFFANY Cowper Family ( <i>Panshanger</i> )	130
83	ZOFFANY Portrait Group in a Landscape ( <i>Sidney and Michael Herbert, Esqrs.</i> )	130
84	JOHN MORTIMER Portraits of the Painter, Joseph Wilton, R.A., and a Student ( <i>London, Diploma Gallery</i> )	131
84	HENRY WALTON The Cherry Seller ( <i>Captain Osbert Sitwell Coll.</i> )	131
84	DE WILDE Bannister and Suett in "Sylvester Daggerwood" ( <i>Garrick Club</i> )	131
84	CLINT Scene from "The Lock and Key" ( <i>Garrick Club</i> )	131
85	GILPIN White Horse ( <i>Messrs. Leggatt</i> )	134
86	WOOTTON Stag Hunt ( <i>Windsor Castle</i> )	135

## LIST OF ILLUSTRATIONS

PLATE			FACING PAGE
86	STUBBS	Colonel Pocklington and Family ( <i>Mrs. C. Carstairs Coll.</i> )	135
87	BEN MARSHALL	The Howard Vyse Boys ( <i>General Howard Vyse Coll.</i> )	136
87	BEN MARSHALL	John Powlett and his Hounds ( <i>Lavington Park</i> )	136
88	STUBBS	Phæthon ( <i>Saltram</i> )	137
88	FRANCIS GRANT	The Melton Breakfast ( <i>The Earl of Cromer Coll.</i> )	137
89	A. COZENS	Landscape ( <i>A. P. Oppé Coll.</i> )	138
89	J. R. COZENS	Between Chamouni and Mar- tigny ( <i>Victor Reinaecker Coll.</i> )	138
90	CROME	The Glade ( <i>P. M. Turner Coll.</i> )	139
91	CROME	Woodland Scene ( <i>Messrs. Agnew</i> )	142
91	CROME	View on Mousehold Heath: the Shepherd Boy ( <i>London, Vic- toria and Albert Museum</i> )	142
92	COTMAN	Durham Castle and Cathedral ( <i>Crown Point</i> )	143
92	COTMAN	St. Luke's Chapel ( <i>Norwich Castle</i> )	143
92	COTMAN	Distant View of Barnard Castle ( <i>Sydney Kitson Coll.</i> )	143
93	COTMAN	The Silver Birches ( <i>M. Turner Coll.</i> )	144
94	T. GIRTIN	Port St. Denis ( <i>London, Victoria and Albert Museum</i> )	145
95	TURNER	Bay of Baiæ ( <i>London, National Gallery</i> )	146
95	TURNER	Æneas and the Sibyl ( <i>London, Tate Gallery</i> )	146
96	TURNER	Windsor Castle ( <i>London, Tate Gallery</i> )	147
96	TURNER	Tivoli ( <i>London, National Gal- lery</i> )	147
97	TURNER	The Chain Pier, Brighton ( <i>Lon- don, Tate Gallery</i> )	150

## LIST OF ILLUSTRATIONS

PLATE		FACING PAGE
97	TURNER	Shipping at Mouth of Thames ( <i>London, Tate Gallery</i> ) 150
98	TURNER	Teignmouth ( <i>Petworth</i> ) 151
98	TURNER	The Shipwreck ( <i>London, Tate Gallery</i> ) 151
99	TURNER	The Giudecca ( <i>London, Tate Gallery</i> ) 152
99	TURNER	Beauneville, Savoy ( <i>Philadelphia Museum, Johnson Coll.</i> ) 152
100	TURNER	Nantes ( <i>London, Tate Gallery</i> ) 153
100	TURNER	Mer de Glace ( <i>London, Tate Gallery</i> ) 153
100	TURNER	Windsor from Lower Hope ( <i>London, Tate Gallery</i> ) 153
100	TURNER	Luxembourg ( <i>London, Tate Gal- lery</i> ) 153
101	CONSTABLE	Dedham Vale ( <i>Elton Hall</i> ) 154
101	CONSTABLE	Bridge over the Stour ( <i>London, Victoria and Albert Museum</i> ) 154
102	CONSTABLE	Boat-building ( <i>London, Victoria and Albert Museum</i> ) 155
103	CONSTABLE	Hampstead Heath ( <i>London, Vic- toria and Albert Museum</i> ) 158
103	CONSTABLE	Garden and Paddock ( <i>London, Victoria and Albert Museum</i> ) 158
104	CONSTABLE	Dedham Vale ( <i>London, Victoria and Albert Museum</i> ) 159
105	CONSTABLE	Study of Trees, Evening ( <i>Lon- don, Victoria and Albert Museum</i> ) 159
105	CONSTABLE	Salisbury Cathedral and the Close ( <i>London, Victoria and Albert Museum</i> ) 160
106	CONSTABLE	East Bergholt (?) ( <i>London, Vic- toria and Albert Museum</i> ) 161
106	CONSTABLE	Stoke-by-Nayland ( <i>Chicago Art Institute</i> ) 161

## LIST OF ILLUSTRATIONS

PLATE		FACING PAGE
107	CONSTABLE	Rustic Building ( <i>London, Victoria and Albert Museum</i> ) 162
107	CONSTABLE	Study of Tree Stems ( <i>London, Victoria and Albert Museum</i> ) 162
108	CONSTABLE	State Opening of Waterloo Bridge ( <i>London, Victoria and Albert Museum</i> ) 163
108	CONSTABLE	Hadleigh Castle ( <i>P. M. Turner Coll.</i> ) 163
109	RAEBURN	General Hay MacDowell ( <i>Private Coll.</i> ) 166
110	RAEBURN	The Drummond Children ( <i>Edward Harkness Coll.</i> ) 167
111	WILLIAM BLAKE	Satan rousing the Rebel Angels ( <i>London, Victoria and Albert Museum</i> ) 168
111	WILLIAM BLAKE	Death on the Pale Horse ( <i>Cambridge, Fitzwilliam Museum</i> ) 168
112	JAMES BARRY	The Birth of Venus ( <i>London, Victoria and Albert Museum</i> ) 169
112	H. FUSELI	Scene in a Madhouse ( <i>British Museum</i> ) 169
113	LAWRENCE	Archduke Charles of Austria ( <i>Windsor Castle</i> ) 170
114	LAWRENCE	Calmady Children ( <i>New York, Metropolitan Museum</i> ) 171
115	LAWRENCE	"Pinkie" ( <i>Huntington Library and Art Gallery</i> ) 174
116	MARTIN A. SHEE	Captain John Woolmore ( <i>London, Trinity House</i> ) 175
117	HARLOW	The Hon. Emily Stratford ( <i>Frank Sabin</i> ) 178
117	BENJAMIN WEST	Richard Terrick, Bishop of London ( <i>Sandon</i> ) 178
117	WILLIAM BEECHEY	The Raymond Symons Family ( <i>Hon. Sir John Ward Coll.</i> ) 178
118	JAMES STARK	Path through a Wood ( <i>Sir W. Berry Coll.</i> ) 179

## LIST OF ILLUSTRATIONS

PLATE		FACING PAGE
118	JAMES STARK	On the River Yare ( <i>Messrs. Vicars</i> ) 179
119	P. DE WINT	Woody Landscape ( <i>London, Victoria and Albert Museum</i> ) 182
119	PATRICK NASMYTH	Near Godstone ( <i>Elton Hall</i> ) 182
120	ETTY	The Deluge ( <i>London, Victoria and Albert Museum</i> ) 183
120	ETTY	Sleeping Nymph and Satyrs ( <i>London, Diploma Gallery</i> ) 183
121	WITHERINGTON	The Hop Garden ( <i>London, Victoria and Albert Museum</i> ) 186
121	BENJAMIN HAYDON	Punch or May Day ( <i>London, Tate Gallery</i> ) 186
122	MULREADY	Choosing the Gown ( <i>London, Victoria and Albert Museum</i> ) 187
122	MULREADY	The Sonnet ( <i>London, Victoria and Albert Museum</i> ) 187
123	C. R. LESLIE	Dulcinea del Toboso ( <i>London, Victoria and Albert Museum</i> ) 190
123	T. WEBSTER	Returning from the Fair ( <i>London, Victoria and Albert Museum</i> ) 190
124	DANIEL MACLISE	Scene from "Everyman in his Humour" ( <i>London, Victoria and Albert Museum</i> ) 191
124	W. FRITH	Scene from "A Sentimental Journey" ( <i>London, Victoria and Albert Museum</i> ) 191
125	LANDSEER	John Gibson ( <i>London, Diploma Gallery</i> ) 194
125	LANDSEER	Highland Music ( <i>London, Tate Gallery</i> ) 194
126	ALFRED STEVENS	Mrs. Collmann ( <i>London, National Gallery</i> ) 195
126	ALFRED STEVENS	Portrait of a Man ( <i>London, Tate Gallery</i> ) 195
127	ALFRED STEVENS	King Alfred and his Mother ( <i>London, Tate Gallery</i> ) 198
127	ALFRED STEVENS	Judgment of Paris ( <i>London, Tate Gallery</i> ) 198



## LIST OF ILLUSTRATIONS

PLATE		FACING PAGE
128	FREDERICK LEIGHTON	"And the Sea gave up its Dead" <i>(London, Tate Gallery)</i> 199
128	G. F. WATTS	Love and Death <i>(London, Tate Gallery)</i> 199
129	FORD MADOX BROWN	The Last of England <i>(London, Tate Gallery)</i> 200
129	FORD MADOX BROWN	Work <i>(Manchester Art Gallery)</i> 200
130	HOLMAN HUNT	The Hireling Shepherd <i>(Manchester Art Gallery)</i> 201
130	BURNE-JONES	The Star of Bethlehem <i>(Birmingham City Art Gallery)</i> 201
131	D. G. ROSSETTI	The Beloved <i>(London, Tate Gallery)</i> 202
131	D. G. ROSSETTI	The Kiss <i>(London, Tate Gallery)</i> 202
132	MILLAIS	The Blind Girl <i>(Birmingham City Art Gallery)</i> 203
132	A. HUGHES	The long Engagement <i>(Birmingham City Art Gallery)</i> 203
132	J. F. LEWIS	Lilium Auratum <i>(Birmingham City Art Gallery)</i> 203
133	A. BOYD HOUGHTON	Volunteers <i>(London, Tate Gallery)</i> 206
133	EGLEY	Interior of a Bus <i>(London, Tate Gallery)</i> 206
133	JOHN BRETT	Lady with a Dove <i>(London, Tate Gallery)</i> 206
133	H. A. BOWLER	The Doubt <i>(London, Tate Gallery)</i> 206
134	FRED WALKER	Spring <i>(London, Victoria and Albert Museum)</i> 207
134	FREDERICK SANDYS	Proud Maisie <i>(London, Victoria and Albert Museum)</i> 207
134	FRANK POTTER	The Music Lesson <i>(London, Tate Gallery)</i> 207
135	HUBERT HERKOMER	Charterhouse Chapel <i>(London, Tate Gallery)</i> 208
135	FRANK HOLL	Self Portrait <i>(London, National Portrait Gallery)</i> 208



## LIST OF ILLUSTRATIONS

PLATE		FACING PAGE
136	WHISTLER	Battersea Bridge ( <i>London, Tate Gallery</i> ) 209
136	MCTAGGART	The Young Fishers ( <i>Edinburgh, National Gallery</i> ) 209
137	JAMES GUTHRIE	Highland Funeral ( <i>Glasgow Art Gallery</i> ) 218
137	JOSEPH CRAWHALL	The Whip ( <i>Edinburgh, National Gallery</i> ) 218
138	E. STOTT	Washing Day ( <i>Courtesy of Barbizon House</i> ) 219
138	STANHOPE FORBES	The Health of the Bride ( <i>London, Tate Gallery</i> ) 219
139	JOHN LAVERY	The Tennis Party ( <i>Aberdeen, Art Gallery</i> ) 222
139	J. S. SARGENT	The Misses Vickers ( <i>Douglas Vickers</i> ) 222
140	GEORGE CLAUSEN	The Girl at the Gate ( <i>Tate Gallery</i> ) 223
140	P. L. WILSON STEER	Richmond, Yorkshire ( <i>Geoffrey Blackwell Coll.</i> ) 223

## ERRATA

Underlines to illustrations :

- PLATE 3. For "Miricle" read "Miracle".  
 ,, 25. ,, "MASTER MICHIE(?)" read "MASTER MICHIEL(?)".  
 ,, 37. ,, "JAMES RILEY" read "JOHN RILEY".  
 ,, 96. Gallery reference. For "Windsor Castle" read "London Tate Gallery".



## INTRODUCTION

It would be otiose and impertinent of me to say more in this Introduction in respect of the first chapter of this book than that our readers are fortunate in having the mediæval period of British Painting so compactly and clearly suggested by the authority of Dr. James. Would that a comparable lucidity and comprehension persisted throughout this short history! But I am conscious that in its account of British Painting from Tudor times till 1900 this book will not answer many questions that might be put to it.

To some, I think, the most interesting passage in the history of English portrait painting is the Tudor, because of its unexplored possibilities. Most students of that period, though constantly disappointed or hoped for revelations, yet keep a sneaking faith that eventually their hope will be justified by the discovery of a substantial number of paintings of the standard set by Margaret Beaufort's devout fine portrait in the National Portrait Gallery. In this painting, more certainly I fancy than in any other yet known, we can discern true English craftsmanship and spirit. Where is the *œuvre* of the delicate master who painted it? And where now are the Primitive portraits that as late as George Vertue's day were relatively numerous? An inkling of their quality may be had from the noble portraits of kings, preserved by the Society of Antiquaries, of which one is relatively intact and whole, while in a fragment, a mere scrap, the technique of their School is even more legible. On Dugdale's authority we believe that so far back as 1306 kings' portraits may have been customary in England. Old records noted by Vertue mention portraits of *Henry VI's son, Edward*, killed at Tewkesbury; of *Henry VI with an Antelope and Swan*; of *Richard III, under his feet a Lyon and hart*. But with the exception of the Westminster Abbey full-length portraits of *Edward the Confessor, Edward II, Richard II* and *Henry III*, and the Society of Antiquaries panels, we have little or nothing left but bust portraits, of which few are intact, to signify what must have been a serious school of Primitive portrait painting. Another relic, noted by Vertue, and now, presumably, at Windsor, is the St. George

## INTRODUCTION

picture with Henry VII and his sons kneeling in a row, balanced by his Queen and the Princesses. On the other hand and to sustain our hopes the recent discovery of the striking portrait of *Margaret, Countess of Salisbury* warrants the belief that, even so late as this, unexpected finds will be made. But years of research in country houses, before central heating shall have hastened corruption, and years of reading will be needed to complete our study of Tudor painting.

From Nicholas Hilliard's *Treatise on Limning* we gather that Henry VIII had numerous limners at his Court, besides Holbein. But beyond a list of names, extracted from old records by those faithful students of English painting, to whose efforts and achievements we are so deeply indebted, and a very few pictures securely attached to a few of these names, our knowledge fails. It would be fair to say that the best remaining portraits painted in Henry's and Edward's time yet await such attachment. In Elizabeth's reign, again, there must have been, we hope, oil painters of the same calibre as Hilliard and Oliver in water-colour. Who, of the fairly long list of Elizabethan painters known by name, painted Sir Henry Unton's or Sir Edward Hoby's portrait? Did Isaac Oliver practise in oils as well as in miniature? Did Hilliard? Questions like these are still unanswered. All we can do is to indicate such portraits as those mentioned; the Gorham-bury *Edward Grimston*, the Ravensingham *Sir Henry Nevill*, the Mercers Company *Thomas Gresham*, and a few others, and to suggest that these are remnants of a once strong company. And we can point to Sir Lionel Cust's success in making Hans Eworth tangible.

Coming to the seventeenth century I found its beginnings not much clearer than they seemed twenty-one years ago, when *Lely and the Stuart Portrait Painters* appeared. In this interval we have not succeeded in clearly distinguishing between painters like Marc Gheeraerts and Paul Van Somer, nor are we sure about Daniel Mytens' early work. Nor, again, can we give proof of our reasonable suspicion that the problem of distinguishing between, say, Gheeraerts and Van Somer will eventually be eased by recognising more painters working at that time. On the other hand our knowledge of Cornelius Johnson has been considerably extended by Mr. Finberg in the Walpole Society's

## INTRODUCTION

publications. As for the rest of the seventeenth century, from the time of Van Dyck onward, no considerable amplification of our knowledge has been made since 1912, though new works have come to light, and in the cases of Gerard Soest and Michael Wright their individuality and standing have been recognized. Therefore in this short history I have not thought it proper to include the host of minor Stuart painters who, as mere satellites, do not affect the larger tendencies of their period. For, after all, the business of such a history must be to indicate the larger issues only, rather than to investigate detail, and to acquaint those in search of special detail where they may find clues in earlier publications.

In dealing very briefly with the eighteenth century I have not been wholly consistent with this view of the function of short histories. Because with the eighteenth century we arrive at a rather chaotic state of knowledge. For although the great expensive figures—Reynolds, Gainsborough, Romney and the others at the end, have all been written up, no serious attempt has yet been made to reconstruct the whole pattern of which they are a part. This short history is certainly not the proper place for detailed investigation and assemblage of that pattern. But it seemed excusable to take this opportunity to indicate more detail in the eighteenth century than in the seventeenth, largely because there is no work on this aspect to which readers can be referred, except, I fancy, Colonel Grant's book on Early English Landscape. With that in mind I have given less attention to particulars in the slow growth of the greatest School of Landscape in the world, contenting myself with the broad line of general tendency. But in connexion with the eighteenth-century genre and portrait painters I have briefly suggested that the widespread activities of the numerous ceiling, walls and staircase painters, up and down the country, from the time of Robert Streater at Oxford and the De Critzs at Wilton, up to Thornhill, may have been more important than most of our historians, who dismiss these decorators with the stock quotation from Pope, suppose. I hardly think that a house-to-house visitation of what remains of De Critz, Verrio, Laguerre, Bellucci, Thornhill and the others will cause us to readjust our estimate of that outburst of decoration very considerably; but its part in the



## INTRODUCTION

formation of the Eighteenth-century School should not be ignored.

Nor should we ignore the portrait painters from whose tradition, almost imperceptibly, emerged Reynolds, Gainsborough and Romney. Rather casually we have been wont to gauge Reynolds, for example, by the style he attained more than half-way through his life; to refer to his connexion with his master, Hudson, as a negligible if not illegitimate accident, and to reckon his adoption by the Italian School as his real start in life. But Reynolds' evolution is not so simple nor can he be thus segregated from his English antecedents and environment. If we were to regard the temper of English portraiture round about 1760 as a sudden manifestation we might be puzzled to account for it. If Gainsborough's *Juliet Mott* and Reynolds' *Mrs. Bonfoy* had nothing between them and Lely's and Kneller's *Court Beauties* we should indeed be baffled. But when full consideration shall have been given to the many factors that moulded mid-eighteenth-century British portraiture—political, social, humanitarian: the infiltration here and there of foreign influence: a generation of painters preparing the way, and the character and outlook of the whole nation changing—when all these imponderable things shall have been analysed we should realize that Gainsborough's and Reynolds' portraits are not the idiosyncrasies of a strange pair of geniuses but the mirror of a changed society and the culmination of a school.

It will be apparent that I have given more space to the beginnings of these painters than to their heyday and decline. I have not attempted to probe the highly important question of their schools and imitators, Reynolds' especially. For though such probing may eventually discover poignant interest for owners of famous pictures, it would not be consonant with the function of a short popular history.

Another inconsistency may be felt in the arbitrary treatment of our miniaturists, landscape water-colourists and pastellists. A certain amount of attention having been given to certain of the Tudor and Stuart miniaturists, some might have been expected for their successors. It will be sought in vain because lack of interest and the conviction that, save in size, the later miniatures have no separate existence from the oils of their

## INTRODUCTION

period, inhibited me. I realize that it is not fair to imply that Cosway's miniatures have no separate interest as regards their medium and technique; but none will claim that in character and significance they have the special interest of Hilliard and Cooper in relation to their environment. Concerning the water-colourists I can put up only a half-hearted defence, recognizing clearly the peculiar importance of water-colour in English painting and confessing to sincere interest in even its minor practitioners. But time was not available to remedy the shortcomings of my training, which had, if not inexcusably at least deplorably, ignored the inner study of drawings and water-colours. As I look back, too late, I see that part of the time of a National Gallery person should be spent in the Print Rooms, while no harm would come to the British Museum if its Print Room staff supplemented their impressive and recondite knowledge with a training at Trafalgar Square and Millbank. The omission, then, from this book of a consistent account of the development of English water-colour and drawing is not due to underrating their importance, but to recognition of incompetence to deal with them constructively. While introducing a very few of the water-colour men, because of their immediate paramount influence on the course of British landscape, I may have omitted others who as links are vital to the pattern.

As regards the pastellists of the eighteenth and early nineteenth centuries I did not regard this history as the proper place for their special study. Those who, like Knapton and Cotes, were oil painters also of some importance are dealt with. In this context it may be felt that John Russell whose best pastels are admirable and whose rarer oil paintings, between the styles of Hoppner and Beechey, are at least accomplished, deserved a place. In a general conspectus, however, of the whole pattern I doubt whether he, more than many others who have been omitted, has been unjustly overpassed.

Historians of the nineteenth century must one and all find their normal difficulties aggravated by the tendency to take sides in questions that have not yet attained eternal rest on the far shore of present controversy. A heavy duty lies on them to restrain the old Adam in the interest of history and truth. The nineteenth century steamed with artistic controversy, first in

## INTRODUCTION

France and then everywhere else. So that a historian of nineteenth-century painting must take note of issues between academic thought and Independents. In England he will observe Pre-Raphaelites abused; Whistler slandered (or was he libelled?), and the consolidation of the advanced younger generation, in the last twenty years of the century, against the Royal Academy's virtual monopoly of exhibition facilities. Time, on the whole, has dealt justly with these issues, and though strife between younger and older generations will, fortunately, never cease, we can look back with equanimity from 1933 to those old burning questions. While yet we were warm partisans of the gallant young Pre-Raphaelites we were unjust to their older contemporaries from whom they revolted. Now we see their faults more clearly than their virtues, and may be in danger of undervaluing them. Their much-vaunted truth to Nature was declared simultaneously with the startlingly different truth of Millet and the Barbizon painters. Instead of proving an avenue of development along which the English School could advance, the Pre-Raphaelite vision became a disused track. None the less there is something peculiarly and perennially English in their love of sharp bright detail standing out in focused light. Over and over again we see this affectionate regard peeping out from most unlikely canvases, and very often redeeming them.

The almost Messianic advent of *plein air* perception was unique, in modern art history at least, in that it was a new mode of seeing, an extension of vision. Other combative movements such as the Classicism of David, the Romanticism of Delacroix, Post-Impressionism and its followers, were changes in modes of concept, in the ethics and metaphysics of painting. They were therefore subject to logic, disputation and refutation. But *plein air* perception is simply a demonstrable extension of a physical sense, comparable with the acquired ability to hear the intermediate tones in the Indian scale. It is no question of creed and ethics, but acquired sight of additional values; it is not subject to refutation, but has the absolute status of ascertained Truth. An entirely different aspect of the matter is the philosophical question whether indisputable truth is relevant to or necessarily significant in Art. Fortunately, however, the question whether truth to Nature was a requisite in art training was not seriously



## INTRODUCTION

raised in the period with which this history is concerned. Young artists still had, at the end of the nineteenth century, some dreary years of discipline ahead before the strangest truth of all was revealed: that the most significant art is the least trained and perceptive.

In the closing twenty-five years of last century an extraordinary consensus of belief accepted the vision of *plein air* as vital: artists of every nationality of painters fell in behind the French Impressionists and set off for the Promised Land. Few got there because, as is the way of conscious mass movements, the means became more important than the end. In their darker age Constable and Turner had been unconscious of Impressionism as a cult. Though they knew that their way of seeing Nature was exceptional they seem to have regarded it as no more than part of a natural equipment for expressing perception of things far beyond values and prismatic. They were of the Titan race, while the French Impressionists and their cosmopolitan followers were mortals, perceiving and expressing a relatively mortal gamut of significance and emotion. In the end Impressionism declined to the level of a sort of optical semi-science.

Confronting the nineteenth century I kept my gaze chiefly on what we habitually consider its prominences; the Pre-Raphaelites, Impressionism, and the Realism of the Glasgow, Newlyn and New English Art Club movements. But in examining the Pre-Raphaelite business it seemed necessary to throw at least a glance on their predecessors, beginning with Wilkie and Mulready who, it may some day be found, have been unfairly overshadowed by what was honestly believed to be the revolution of Pre-Raphaelism. Incidentally I felt, without being able to pursue the thought, that perhaps we have reached the time when a review of the Houses of Parliament decorations should be attempted. It sounds improbable, maybe, but I cannot dismiss a suspicion that Maclise and Dyce, for instance, might repay an open-minded examination. But that is a field for an exclusive study of the nineteenth century.

As regards the ordinary run of Academy exhibition pictures from about 1850 onwards, I sincerely doubted whether this short history is the place for a solemn study of styles, influences and periods. My conclusion was that a list or two of representative

## INTRODUCTION

names would sufficiently conjure up at least the outlines of academic British painting, while a rather fuller discussion of such prominent figures as Stevens, Watts and Leighton should be attempted. For what with Mr. Blackburn's Academy Notes and succeeding illustrated publications of Academy Pictures, there is no immediate danger of that side of British painting perishing without a trace.

To students of British painting it must be evident that our school of landscape has achieved its world supremacy by the simple process of seeing and feeling natively. In the cases of our greatest landscape masters—Crome, Constable, Cotman, Turner and Steer their native way of understanding and responding to Nature so immeasurably transcends their apprenticeship to foreign masters or styles that we feel that those masters owe to them a kind of additional and vicarious immortality. When again British landscape shall have asserted its supremacy we may confidently expect that it will have so done by abandoning its pathetic whoring after other styles and by giving rein to English perception and emotion.

It will be evident that in setting a definite year limit to a history, in this case 1900, there is a risk of omitting those who at the very end of the period were on the verge of establishment. Rather than overlap into this present century I tried to divide those whose more important, personal and permanent work lies this side of my boundary from those who, before 1900, had certainly established themselves. And I have tried to repress those personal preferences to which even historians are prone. I must apologize for my omission of many Scottish painters, especially of the nineteenth century. The only amend I can make is to recommend the reader to Sir James Caw's excellent volume on Scottish painting, to which I am specially beholden.

My debts to innumerable authorities for use of their material are declared in the references I give and in the bibliography. All students of the earlier parts of English portraiture are immensely indebted to those who, like George Scharf, Lionel Cust, C. F. Bell, Miss Milner, Miss Hervey, Mrs. Lane Poole and W. G. Constable, have published such scholarly research. I owe very much to the late Richard Goulding and to Basil Long for their work on the miniaturists. To Mr. Long I am also deeply in debt

## INTRODUCTION

for his help in studying the Collections at the Victoria and Albert Museum. For the most important part of my section of this history—its illustrations—I am so plunged in debt for so many privileges of permission that nothing short of a complete list of my obligations would be fitting. Plates numbers 28 (Flemish School), 31 (S. Cooper, 2), 36 (Lely, *Comtesse de Gramont*), 37, 57 (*Princess Augusta and Family*), 66, 75, 86 (Wootton), and 113 are reproduced by gracious permission of H.M. The King. To those owners who allowed me to disorganize their houses with photography I am specially grateful, e.g. the Duke of Bedford, Lady Burton, Lord Cromer, Mr. Eliot, Lord Hambleton, Colonel M. H. Grant, Mrs. Hohler, General Howard Vyse, Mrs. Ionides, Lady Kenyon, Sir Hugh Molesworth-St. Aubyn, Lord Morley, Lord Mount Edgcumbe, Lord Salisbury and Lord Templemore; the Governors of Dulwich College, the Garrick Club, certain Colleges at Cambridge, the Royal Academy and Trinity House. And I must express my thanks to the photographers who were so painstaking and efficient.

Finally, I must acknowledge my debts to the late J. D. Milner for past enlightenment and counsel: to those now at the National Portrait Gallery for many facilities: to Frank Rinder and Sir James Caw for the help they have given; to the Trustees and Director of the Huntington Library and Art Gallery to whose rare and generous indulgence this opportunity of particularly studying English painting has been largely due; and to those selfless ones, whose care and patience in compiling the Lists of Pictures and the Index have been inestimable.



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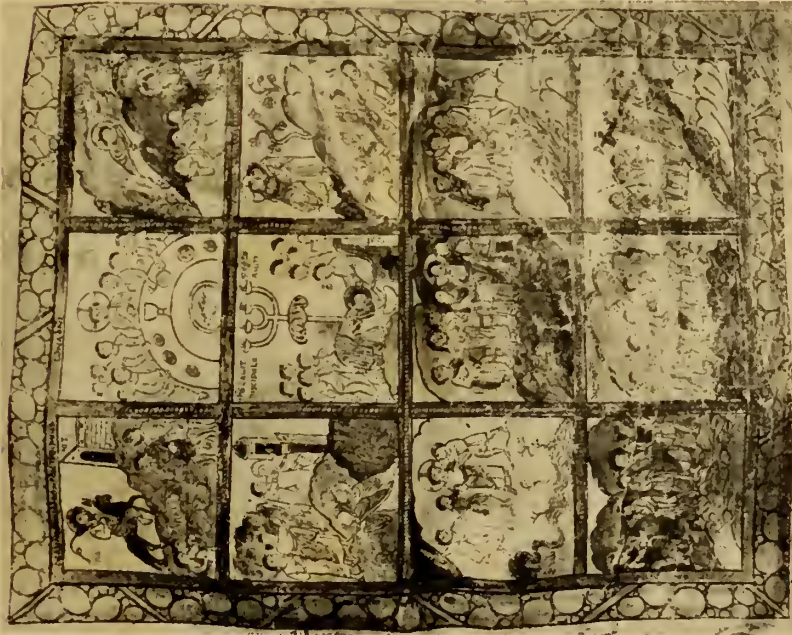
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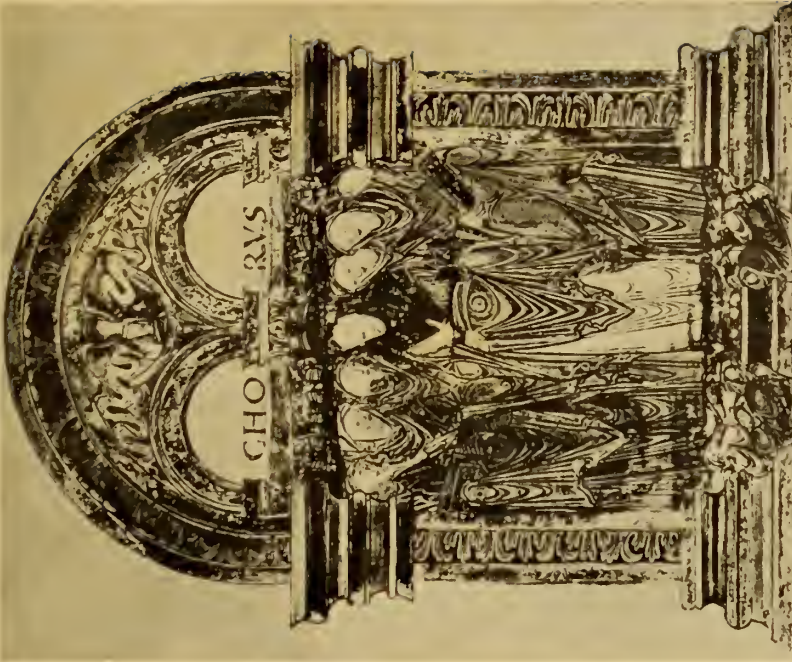


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*Cambridge, Corpus Christi College*  
**TWELVE SCENES FROM THE GOSPEL STORY**  
 From the Entry into Jerusalem to the Bearing of the Cross  
 7TH CENTURY



*By permission of the Duke of Devonshire and The Pegasus Press*  
**BENEDICTIONAL OF ST. ZEPHELOWLD**  
 Choir of Virgins  
 10TH CENTURY





Canterbury Cathedral. St. Anselm's Chapel

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Victoria and Albert Museum

ST. PAUL AND THE VIPER: 12TH CENTURY



Canterbury Cathedral. St. Gabriel's Chapel

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THE NAMING OF JOHN BAPTIST. From Engraving: 12TH CENTURY

# BRITISH PAINTING

## CHAPTER I

### THE MEDIÆVAL PERIOD

The history of pictorial art in England in mediæval times has been the subject of a great deal of careful investigation during the last generation. Interest in it has been fostered by repeated exhibitions, e.g. that organized by the Society of Antiquaries in 1896, that of British Primitives at the Royal Academy in 1923, and that of English Mediæval Art at the Victoria and Albert Museum in 1930. It has culminated in the production of special studies, such as the volume of Drs. Borenius and Tristram on *English Mediæval Painting* (1927). These exhibitions and monographs have taken in the whole province of painting; but as we shall see when we come to review the available material, there is one department thereof which vastly exceeds all the others in bulk and importance, namely the illustration of mediæval manuscripts. Our knowledge of these has been enormously extended and facilitated by the numerous processes dependent on photography and by photography itself, in virtue of which faithful reproductions, coloured and uncoloured, are so easily attainable. Collective surveys of this department are many. Dr. E. G. Millar's two volumes on *English Illuminated MSS.* and Miss O. Elfrida Saunders's on *English Illumination* are leading recent examples; and besides these, many facsimiles of whole books and groups of books have been produced by public institutions, private societies, and individuals; one may instance the Roxburghe Club and the Walpole Society.

To all these sources, and to a large number of scattered articles in Journals, Proceedings and Transactions of Societies every student must have recourse, and the reader of these pages will find that I owe much to them, and that by the necessity of the case the examples cited by other writers reappear in my survey. Perhaps a short review of the materials at our disposal may help to explain the necessity.

## THE MEDIÆVAL PERIOD

Least numerous is the class that can be called separate pictures, the retables and easel pictures: to which one may take leave to add the panel paintings on rood screens, chests and other articles, principally of church furniture.

Greatly superior in number are the wall paintings, of which one must suppose that anciently every church in England possessed some examples. They range in date from the twelfth century to the end of our period.

Both classes are far outnumbered by the illustrations in manuscripts. And it is a fact constantly to be borne in mind that book illustration dominates the other forms of picture-making throughout the earlier centuries. From books were derived the compositions which were translated into cycles of wall-paintings and storied windows and the embroideries of vestments, and into the sculptures of crosses and portals and the carvings of bench-ends, popeys, and misericords; some quite directly, some only ultimately; for the glass painters and embroiderers and carvers gradually accumulated stocks of cartoons and patterns, and ceased to have recourse to book-illustrations, except when they were called upon to portray some story or subject a little out of the common run.

Out of these three main classes of monuments our survey has to be put together; but with them we must couple some few literary records; and occasional references to other artistic works such as stained glass. I have stressed—and I am sure rightly—the importance of the manuscript art, and I shall return to it later, besides making it the subject of repeated reference as I proceed. But it must be clearly understood that my main subject for the present will be the general course of painting apart from manuscripts.

The passage which usually stands foremost in any discourse about painting in this country has to stand first in this; not only for its intrinsic interest, but because it establishes the fact, which indeed we might have guessed, that the first paintings which our Anglo-Saxon race saw and the first which it copied were of foreign origin. Bede in his *Lives of the Abbots of Farrow and Wearmouth* tells how Benedict Biscop brought from Rome (which he visited five or six times) pictures to adorn his church, pictures painted or mounted on boards, of the Virgin, some or all





Gloucestershire. Chancel of Kempsey Church

By permission of The Pegasus Press

APOSTLES. Part of a Scene of Christ in Majesty. (Drawing by Professor Tristram)

12TH CENTURY

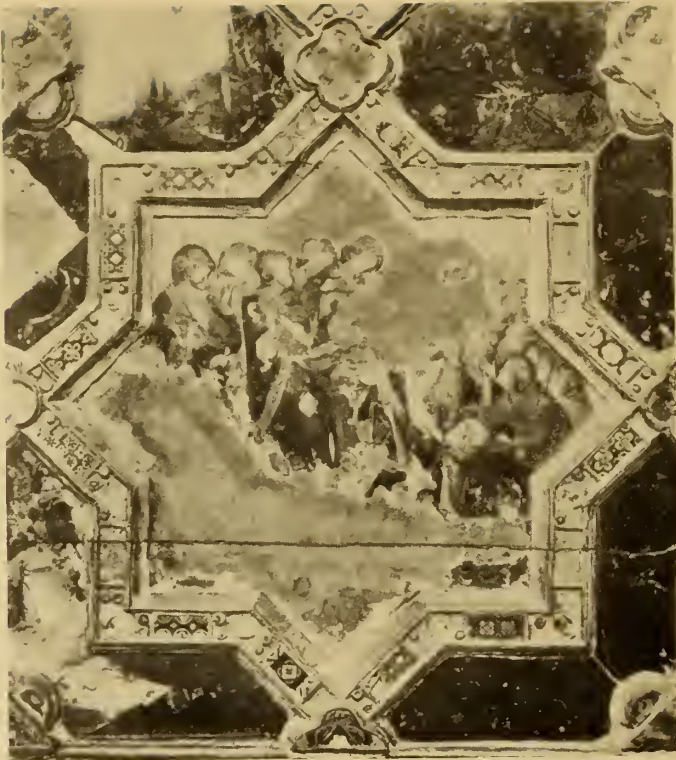


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VETUSTA MONUMENTA VI (WESTMINSTER PAINTED CHAMBER)

Miracle of Elisha

Circa 1230



Westminster Retable

By permission of The Pegasus Press

THE FEEDING OF THE 5000: Circa 1260



Oxford. Bodleian Library, MS. Douce 180 Apocalypse

By permission of the Roxburghe Club

THE FIRST VIAL POURED ON THE EARTH: Circa 1260

## THE BEGINNINGS

of the Apostles, scenes from the Gospel history, others from the Apocalypse, and yet others of types and antitypes, of which he instances two pairs, *Isaac carrying the Wood* and *Christ bearing the Cross*, *The Brazen Serpent* and *The Crucifixion*. The latest date for these would be 684–688. That these were Western products and had nothing to do with Byzantine or Syrian art is made plain to me by the presence of the pictures from the Apocalypse: for that book was never the subject of illustration in the East till a very much later date. Byzantine influence we shall encounter in due course.

Some notion of the character of the scenes from the Gospel story may be gathered from the two pages containing small compositions of the kind which survive in a seventh-century copy of the Gospels at Corpus Christi College, Cambridge (286). These also are continental productions, but I choose them (neglecting works which exist abroad) because the book in which they are was brought to England very soon after they were made—evidently to Canterbury (St. Augustine's Abbey). But imagery of the early period is practically non-existent. Hints of its character, again, may be elicited from the sculptured scenes on the Anglian crosses at Bewcastle and Ruthwell, but only hints, and these faint enough. We have to skip several centuries before we come to a painting of the kind we seek. True, these centuries, and especially the tenth, have not a few fine pictured books to show, and one of these, the Benedictional of St. Æthelwold, of the tenth century, with its splendid groups of saints standing under arcades, allows us to guess the effect of similar compositions transferred to the walls of a church. But apart from books we may be said to possess nothing earlier than the twelfth century, when Canterbury Cathedral affords us the fine (and almost unique) picture of St. Paul shaking the viper from his hand at Melita, which was discovered in our own times, in excellent preservation, on the wall of St. Anselm's Chapel. This, in its portraiture of St. Paul, has a distinctly Byzantine flavour. The incident shown in it seems so pointless, standing by itself, that one guesses that the picture must have formed part of a cycle:<sup>1</sup> but, if so, no other fragment has survived. In the crypt of the

<sup>1</sup> We do read that a copiously illustrated Life of St. Paul was brought from Rome by Cuthwin, bishop of the East Angles c. 750.



## THE MEDIÆVAL PERIOD

same church, the ceiling of St. Gabriel's Chapel has a fine series of paintings relating to the two St. Johns, Baptist and Evangelist, of somewhat later date, and more native in style.

The records and remains of twelfth-century painting in England are in fact considerable. Taking the records first, they consist as a rule of copies of the verses inscribed on the paintings, which were noted down by inmates or by visitors and are found usually on fly-leaves of manuscripts. In one case at least such verses formed the subject of a whole work. Some time in the twelfth century an English Cistercian monk, scandalized, as St. Bernard had been before him, by the extravagance of the grotesque subjects with which the artists of his time used to adorn churches and cloisters, and seeking to replace them by sacred pictures, compiled a great body of Old Testament types and their New Testament antitypes, and wrote or collected verses to accompany them. His work, never printed, is called *Pictor in Carmine*. I do not find that much use was made of his book; but I do find that both in wall-paintings and in glass such types and antitypes were very popular in this country and at this time. We know of two important cycles. The choir enclosure at Peterborough was thus painted in the last quarter of the century. Fragments survived until the Civil War, and a copy or adaptation of the whole exists in a Psalter at Brussels written and illuminated a century later. Similarly, the Norman Chapterhouse at Worcester was adorned with types and antitypes. We have a copy of the inscriptions and also some sort of reproduction of the pictures in a thirteenth-century manuscript at Eton (177). A series of windows at Canterbury (perhaps somewhat later in date) followed a like plan, and remains of these exist. Other works, dating from before 1200, were a set of ninety pictures from Genesis painted on the choir enclosure at Bury St. Edmunds under the supervision of the famous Samson, afterwards Abbot, and the pictured story of the Maccabees in some hall, probably, at Worcester Priory. Some conception of this last may be gathered from the later Painted Chamber at Westminster, and from the great Winchester Bible. And indeed the great Bibles of this century, of which we have examples from Bury, Winchester, Canterbury, and elsewhere, give in their full-page paintings no bad idea of the style and general aspect of the larger compositions of which I have



Cambridge. Corpus Christi College MS.

By permission of the Walpole Society

DRAWINGS BY MATTHEW PARIS IN HIS "HISTORIA MAJOR"

Virgin and Child.

The Dying Christ.

Head of Christ

Circa 1250-1260



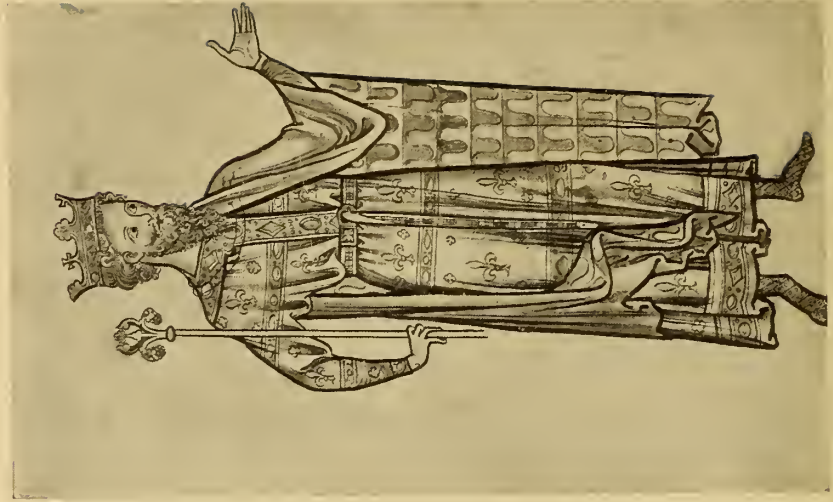


British Museum

A YOUNG KNIGHT

(Drawings in a Psalter, School of Matthew Paris)

Circa 1250-1260



By permission of the Walpole Society

A KING (OFFA OR EDWARD)

## WALL PAINTINGS

been speaking, and on which in all probability painters of books were employed.

When we pass from records to remains, a good many buildings can be cited. In very many places, of which little need be said, patterns and imitations of drapery or hangings can be seen. Eastry Church in Kent has over its chancel arch a number of roundels representing pairs of beasts or birds and the like, which I take to be an imitation of a Byzantine or other Oriental hanging meant to serve as a background for the rood. But far more interesting than these mere decorations are the figure subjects. The Galilee at Durham affords fine figures of SS. Cuthbert and Oswald. Both Kempeley (Glos) and Copford (Essex) have in their vaulted chancels compositions of the Majesty, Angels, and Apostles, to which Copford adds the Signs of the Zodiac. Stowell (Glos) has an admirable *Last Judgment* on its north wall. Hardham (Sussex) had a quantity of paintings, including scenes from Christ's life and what must be our oldest painting of St. George. Patcham (Sussex) has a *Last Judgment*; Chaldon (Surrey) a very curious combination of the Harrowing of Hell, Weighing of Souls, Torments of Hell, and a Ladder up which souls are climbing. Claverley (Salop) has a cycle of the Combat of Virtues with Vices, the theme of the *Psychomachia* of Prudentius, a poem very popular in the earlier middle ages, and of which a number of illustrated manuscripts exist. These are examples cited by most writers on our subject, and the list probably includes the best.

It is worth while perhaps, as we turn from the twelfth to the thirteenth century, to notice the general character of the subjects chosen for representation. We should find, I think, that while the paintings of chancels symbolized Paradise with Christ in Glory and the Apostles and the New Jerusalem, with the local Saints specially honoured, those of the nave were often devoted to narrative and instructive pictures, the *Life of Christ* or the Legend of a particular Saint; very commonly also the *Last Judgment*, which was normally in later times portrayed over the chancel arch, but earlier is found on side walls or at the west end. Wherever placed, these pictures were meant for the instruction and warning of the people. We shall find the fashion of narrative pictures lasting throughout the thirteenth century.

## THE MEDIÆVAL PERIOD

After that, it became less common in our country churches, and yielded to what may be called devotional imagery.

The growth of all the arts during the twelfth century had been tremendous. They culminated in the thirteenth, when grace and strength are combined; in the fourteenth grace seems to have outlived strength.

Henry III (1216-1272) may be said to dominate the thirteenth century, by no means as a successful ruler, but as patron and begetter of splendid works of art. It is under him that we begin to hear of special painters attached to the Court and executing great cycles of pictures in the various royal residences—Westminster, Windsor, Winchester, Nottingham, Guildford, Woodstock, Clarendon. Henry was greatly enamoured of the French art of this time, then at its zenith; and names savouring of foreign origin—Giletto, William of Florence, Peter of Spain, John of St. Omer—appear in the accounts which are the principal source of our knowledge. We have, however, no remains of paintings plainly continental: the most prominent artist of all is clearly English, William, monk successively of Winchester and of Westminster. To him it is now usual to attribute a wall-painting of St. Faith, in her chapel (or Revestry) off the South Transept of Westminster Abbey, which is accompanied by a small Crucifixion, and by the figure of a kneeling monk. But his working career lasted for over thirty years and his output was no doubt very large. He must have been responsible for a great deal of the work in the Painted Chamber at Westminster, of which more must now be said, since it is the only one of the works executed under Henry III of which we can judge in any detail. It stood south of Westminster Hall, and was a building eighty feet long, and for the most part dated from the year 1230. It served various uses, but latterly as the House of Lords, and perished wholly in the fire of 1834. The date of the original paintings may be put soon after 1230: one must say "original," because in 1262 a fire damaged them to an unknown extent, and they were restored or repainted in 1262-1277, at which time we hear of Master Walter of Durham as engaged on the work. At various later times they were covered up with tapestry, whitewash, and paper. Twice, in 1800 and 1819, the relics were uncovered: at the later date careful copies were made by Stothard and Crocker. That they



Winchester. Chapel of the Holy Sepulchre

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DEPOSITION AND ENTOMBMENT. (Drawing by Professor Tristram)

Circa 1225





Winchester. Chapel of the Holy Sepulchre

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ENTRY INTO JERUSALEM

RAISING OF LAZARUS

CHRIST APPEARING TO ST. MARY MAGDALENE

DESCENT INTO HELL. NOLI ME TANGERE

Circa 1225

(Drawing by Professor Tristram)

## WESTMINSTER

were famous in old times is seen in the words of an Irish Franciscan, Simeon Simeonis, who saw them in 1322 and speaks of "that famous chamber on whose walls all the warlike stories of the whole Bible are painted in a way that beggars description, with a complete explanation in French." The main part of these histories was in six bands or friezes, and they illustrated the lives and wars of David, the story of Elijah and Elisha, and the Maccabees. On the splays of the windows were great figures of Virtues conquering Vices, and of St. Edward the Confessor giving a ring to St. John in pilgrim's garb. Of all these we have drawings, as well as of the Coronation of St. Edward. Good as the copies are, they do not enable us to say how much, if any, of the work is anterior to 1262. But of the splendour of the whole conception and the excellence of the execution they do give a good idea. Not unlike the battle-pictures will have been the *Gests of Alexander* and the *Story of Antioch* which decorated halls in other palaces of the King. To help the designer of these works Henry borrowed a book in French from the Master of the Templars: most likely (though not necessarily) an illustrated one. The borrowing of subjects from romance is noteworthy. We see the same tendency in another form at Westminster in the pictured floor-tiles of the Chapter-house, which, as well as the similar tiles made at Chertsey Abbey, may very well have been designed by the palace artists of whom I have been speaking.

Of other monuments attributable to this reign, the Westminster retable is the most important. The date assigned to it is about 1260. It is a little over ten feet long by three feet in height, dimensions corresponding to a recess above the high altar, in which it was most likely set. It is divided into five sections, of which the central one has full-length figures of Christ, the Virgin, and St. John; those adjoining on each side had each four small compositions in eight-pointed frames, of which the three decipherable ones show miracles from the Gospel story. At the ends were figures of SS. Peter and no doubt Paul (who is gone). The frame is very rich, decorated *inter alia* with "inlays of imitation enamels in coloured glass." The execution is most fine and delicate, the condition lamentable. That it is characterized by the refinement of contemporary French art is indubitable: but whether it is in origin French—say a gift from St. Louis to

## THE MEDIÆVAL PERIOD

Henry III—or English, is warmly debated. There are two pictured Apocalypses, sister books by one artist, one at Oxford (Bodl. Douce 180), the other at Paris (Lat. 10474), near in date to the retable, which show the same delicacy of drawing (especially in hands, perhaps), and the English origin of these is to me clear enough; so that I feel no doubt that the retable *could* have been produced in England, strong as the French influence is in this and other works of the time.

Westminster, then, was a centre of production for fine painting under the wing of the Court. It was by no means the only one. At several of the great Abbeys there was immense activity, which has left visible remains, both in the places themselves and in the districts which they influenced.

Taking St. Albans first, we have written testimony (that of Matthew Paris) to the skill of Walter of Colchester in painting and carving in the early years of the thirteenth century, and of his brother Simon, and Richard, son of Simon. We have also examples of work carried out by or at least under them in a series of paintings on the west faces of several pillars in the nave of the great church. Each shows a Crucifixion and a scene relating to the Virgin below it: there are five of them, of which the westernmost seems the earliest (c. 1220) and is the finest, though its colours are largely blackened. Nearer the middle of the century Matthew Paris himself takes the prominent place among St. Albans artists; but, with one exception, we have to look for examples of his work in books, not buildings. In the copies of his *Historia Major* at Corpus Christi, Cambridge (MSS. 26 and 16) he has left numerous marginal drawings illustrative of the text, rapidly done, but evincing great skill. There are also larger ones—both of the Virgin and Child and of Our Lord, of a more finished character, while in a copy of the *Historia Minor* in the British Museum (14 C. VII) is a full-page picture of the Virgin and Child with Matthew kneeling to them, which is of high merit. All these, with examples from other books, will be found collected in the Walpole Society's XIVth Volume. More extensive works executed by him or under his direction are certain illustrated Lives of Saints, of which that of SS. Alban and Amphibalus (at Dublin) seems to be his own work, and also a fragmentary Life of St. Thomas of Canterbury; whereas that of





Chichester. Chapel of the Bishop's Palace

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Victoria and Albert Museum

ROUNDEL—VIRGIN AND CHILD. (Drawing by Professor Tristram)

13TH CENTURY





*Croughton Church, Northamptonshire*

*By permission of the Society of Antiquaries*

MASSACRE OF THE INNOCENTS

FLIGHT INTO EGYPT

(Drawing by Professor Tristram)

END OF 13TH CENTURY



*Croughton Church, Northamptonshire*

*By permission of the Society of Antiquaries*

DEPOSITION

ENTOMBMENT

(Drawing by Professor Tristram)

END OF 13TH CENTURY

## MATTHEW PARIS AND WINCHESTER

St. Edward the Confessor, at Cambridge, appears to be by another hand of this time. A fourth—the Romance of the two Offas (British Museum Nero D. 1) was begun to be illustrated by him, but only completed in the following century. I must not delay over less considerable examples of his work in books. The exception to this class of monuments which I mentioned above is a group of paintings in Scandinavia, whither he was sent in 1248. English influence is clear in a number of altar-pieces of the thirteenth and fourteenth centuries preserved in Denmark and Norway—most obvious to me in a retable at Copenhagen dealing with St. Olaf—and to Matthew himself a damaged panel picture of St. Peter at Oslo has been ascribed with some confidence.

Winchester is another monastic centre which must not be omitted. Of its distinction in pre-Conquest times much might have been said, but the extant evidences of that are confined to books, and book-art, though never to be dismissed from our thoughts, is not our primary subject. The Cathedral, however, possesses, in the Chapel of the Holy Sepulchre, a relevant monument of great beauty and importance. It is a series of wall-paintings of the Life of Christ, ranging over the whole story from the Annunciation to the post-resurrection appearances. These are of admirable quality, and so are the medallions of angels on the vaulting of the neighbouring Chapel of the Guardian Angels. With these medallion paintings on the vaulting I take leave to class certain figures of Apostles, etc., in the Chapterhouse at Christ Church, Oxford, and the large series of Prophets, Apostles, Months and Signs of the Zodiac in the Choir of Salisbury Cathedral; though these last are largely nineteenth-century repaintings by Clayton and Bell, they do seem to preserve with faithfulness the original designs.

But, of all thirteenth-century wall-paintings, that which has earned the highest praise is a roundel representing the Virgin and Child in the Chapel of the Bishop's palace at Chichester. It is a quatrefoil showing the Mother seated, bending her head towards the Child, who looks up at her. A censuring angel is on either side of the throne. The spandrels of the quatrefoil contain foliage, and the whole is set within a plain circular border. It is impossible not to be struck by the tenderness and delicacy of this

## THE MEDIÆVAL PERIOD

work. Borenius and Tristram go so far as to call it the purest gem of English mediæval painting now in existence. But no one has hitherto ventured upon a dogmatic statement as to school or artist, though the attribution to a St. Albans painter has been put on record.

Norwich, so important at a later period, had its Cathedral greatly injured by fire in 1272. In spite of that it can show one good painting of the end of the century on a piece of vaulting crossing the North choir aisle. This represents four triplets of Saints—Apostles (Peter, Paul, Andrew), Martyrs (Thomas, Edmund, Stephen), Confessors (Martin, Nicholas, Richard of Chichester), Virgins (Mary, Margaret, Katherine). With Norwich also I connect the remarkable retable in the church of Little Thornham in Suffolk, which has only become known in the last six years. Its real discoverer, Mr. W. W. Lillie, has just published an illustrated description of it in the *Proceedings* of the Suffolk Archæological Institute and called attention to its great beauty and importance. It is a large composition, containing in the centre a picture of the Crucifixion with Mary and John, flanked by figures of SS. Peter and Paul, and eight other saints, including SS. Edmund, Dominic, and Peter Martyr, whose presence shows it to have been executed for a Dominican friary in East Anglia, not yet certainly identified. The backgrounds of the paintings are in gesso, once gilt: the framework is original, with traces of colour, and the whole is a most notable example of art, dating from near the year 1300. It has, says Mr. Lillie, affinities with a reliquary-cover representing scenes from the Life of the Virgin, which is now in the Cluny Museum at Paris.

We are indeed passing into the fourteenth century; but before we begin to survey the works that can certainly be credited to it, we must take account of some which cluster round the latter part of the thirteenth and the first years of the fourteenth. I am thinking chiefly of cycles of wall-paintings in country churches. There have been of course numbers of these, some destroyed in recent times, some happily recovered under the hands of Professor Tristram and other researchers; the vast majority unrecorded and gone. One modern practice, entirely foolish and unpardonable, has been the cause of much loss. I mean the removal of all



*British Museum. Harley Roll*

DEATH OF ELI

*By permission of the Roxburghe Club*

THE ARK AND DAGON

Drawing from GUTHLAC ROLL (back)

EARLY 14TH CENTURY





*Norwich Cathedral*

*By permission of The Pegasus Press*

SCENES FROM THE PASSION—SCOURGING, BEARING THE CROSS,  
 CRUCIFIXION, RESURRECTION, ASCENSION  
 LATE 14TH CENTURY



*British Museum. Fragments from St. Stephen's Chapel, Westminster*

DEATH OF JOB'S CHILDREN                      JOB RECEIVES THE NEWS

*Circa 1350*

## CYCLES OF WALL-PAINTINGS

plaster from the walls of churches, with the result that not only are paintings irrevocably destroyed, but the ugly surface of stone work, never meant to be seen, is exposed. Such are the fine series of the Life of Christ in Croughton Church (Northants) ; another, earlier, in medallions at Brooke (Kent). Earlier still, it may be (the older books talk of the twelfth century), are those at Westmeston (Sussex), Sarratt (Herts), and those awaiting recovery at Wiston (Suffolk). An extensive set at Winterbourne Dauntsey (Wilts) perished with the church as late as 1867; on the other hand, a series at Fairstead (Essex) is coming to light again. Chalgrove (Oxon) offers, besides scenes from the Gospel, a number of pictures of the Virgin's Death and Assumption. There is on the whole a liking for narrative pictures about this time. Thus we have lives of S. Katherine in many scenes at Sporle (Norfolk), Little Missenden (Bucks), and Castor near Peterborough, and records of one at Bardwell (Suffolk). The Martyrdom of Thomas Becket, with a Miracle of St. Nicholas, are at Honington (Suffolk), a few Miracles of the Virgin and some other very miscellaneous subjects at Chalfont St. Giles (Bucks). Here, too, are Creation scenes, as also at Easby (Yorks), but on the whole Old Testament pictures are very rare. One strange exception may be cited. On the back of the well-known Guthlac Roll in the British Museum—itself a work of the end of the twelfth century, probably meant to be translated into stained glass—are some faint drawings of subjects taken from the beginning of the First Book of Samuel, which I cannot doubt are designs for wall-paintings. They belong to the early part of the fourteenth century, and I conceive of them as being intended to adorn the cloister of some great abbey, say Crowland or Peterborough.

The list of minor buildings containing paintings of the character here indicated might be considerably increased. We see also the beginnings of what I have called devotional imagery in the shape of figures of favourite saints. There is, for instance, an early St. George, as well as a later one, at Troston (Suffolk), and the first St. Christopher we have, at Little Hampden (Bucks), is of the thirteenth century. We read of one other picture of him at this time ordered by Henry III for the Chapel of St. Peter in the Tower.

## THE MEDIÆVAL PERIOD

But it is time to consider the more finished works; and for them we must look again to Westminster. The paintings on the sedilia in the Abbey are assigned to about 1308. Here are full-length figures of Edward the Confessor, Henry III, and another who may be Edward II, and remains of a beautiful Annunciation. Hard by the Abbey was the Collegiate Chapel of St. Stephen, of which the decoration belongs to the middle of the century, under Edward III. Like the Painted Chamber it was laid waste in 1834, but fragments of the wall-paintings were rescued and are in the British Museum. These pertain to the story of Job which, with that of Tobit, was on the walls. There are, moreover, careful copies of other paintings made by Smirke and J. T. Smith, upon which Professor Tristram has based some exquisite restorations. They showed the King and Queen, their sons and daughters, St. George, the Adoration of the Magi, and other subjects. These relics, coupled with the accounts of the cost of the fabric, show that the decoration was of the richest possible kind, not only in regard of the painting, but also of the stained glass and carving. The Chapel must have been the gem of fourteenth-century art in the country, as the Painted Chamber was of the thirteenth. The principal painter engaged on this great work was Hugh of St. Albans.

Before we leave Westminster we must revert to the Abbey and notice the wall-paintings of the Chapterhouse. They are of two dates, not far apart, and both must be reckoned to the time of Richard II. The earlier is a *Last Judgment*, which occupied five compartments on the East wall. Little of it is left, but what survives (as usual we owe it to Professor Tristram that we can decipher it as well as we can) is of very fine quality indeed. Later and less good are the scenes from the Apocalypse which remain on the sides and western portion of the building. They are the beginning and end of a set of some eighty pictures, evidently copied from a manuscript, one of those illustrated Apocalypses of which nearly a hundred exist.<sup>1</sup> These were paid for by a monk of the house, John of Northampton. Below them are bits of a series of pictures of animals with their names in English attached, which may be as late as the beginning of the sixteenth century.

<sup>1</sup> The very book used at Westminster is thought to be preserved at Trinity College, Cambridge (MS. 213).





*Kaneworth Screen, Norfolk*

ST. MICHAEL.

(Drawings by Professor Tristram)  
15TH CENTURY



*By permission of The Pegasus Press*

ST. GEORGE.



By permission of the Walpole Society  
BIRDS



Cambridge, Pepysian Library at Magdalene College. Sketchbook  
BIRDS

EARLY 15TH CENTURY

## FOREIGN INFLUENCE. NORWICH

The great portrait of Richard II, which hangs in the choir of the Abbey, cannot escape mention. But in connexion with this the question arises which we met with before in the case of the Westminster retable. Is it English or French? That the famous *Wilton Diptych* of the same reign is French I do not doubt; no one seems quite sure about the portrait.

Continental influence, never to be left out of account when we are dealing with works of art produced for the Court, came to the front in Richard II's reign. His marriage with Anne of Bohemia, it has been thought, was responsible for a new strain conspicuous in the book-art of the years shortly before 1400. A very recent writer on the subject, Dr. Dostál, who speaks with intimate knowledge of the Czech side of the problem, would confine the Czech influence to the ornamentation of manuscripts, and exclude the figure-drawing. Nor would he allow, what others have suggested, that the Cologne School of painting decidedly influenced the English School at this time, in spite of the curious fact that in a few books we find inscriptions in Low German on miniatures. The books in question, though they are predominantly English in general style, were all executed for royal or noble persons, and consequently the presence of some foreign elements is the less surprising, but it was long before such influences penetrated into the outlying parts of the country.

The outstanding monument of late fourteenth-century painting, undoubtedly English, is a large retable with scenes from the Passion at Norwich Cathedral. The heraldry on its frame suggests a connexion with Bishop Henry Despencer (1370-1406). Though a little mutilated by the removal of its top, it is a splendid work. One beautiful feature consists in the backgrounds, which are of gesso with patterns in relief—a form of decoration which we meet with in some kindred panels at the church of St. Michael at Plea in Norwich, as well as on some of the better Norfolk screens. Plainly we have to look upon Norwich as an important art-centre from the end of the fourteenth century onwards.

Other not unimportant English works are the painted testers over the tombs of the Black Prince at Canterbury (*The Trinity*), of Richard II at Westminster (*Coronation of the Virgin*), and of Henry IV at Canterbury (*Martyrdom of St. Thomas*).

The general level of painting throughout the country during



## THE MEDIÆVAL PERIOD

the fourteenth and fifteenth centuries (for as the end of our survey approaches these may not unreasonably be coupled together) is best seen on two classes of monuments; wall-paintings and screens.

The wall-paintings, as might be expected in view of the great activity in rebuilding and enlarging churches which characterized the fifteenth century, vastly outnumber those of earlier date. They also become more stereotyped in subject. The Last Judgment appears again and again over the Chancel arch. St. Christopher, in scores of churches, faces the south door, if that, as is usual, is the principal door of entrance. At Shorwell (Isle of Wight) his figure is surrounded by pictures of his legend: but this seems unique. St. George with the Dragon is his constant companion. These three subjects are by far the commonest; but others came gradually to be added. It is probable that the subject of the *Three Dead and Three Living* owes its popularity to memories of the Black Death of 1348. The *Dance of Death*, which may be called a relation of it, existed, we know, in Paul's Churchyard, where the verses accompanying the pictures were written by Lydgate: but extant examples in England are far rarer than on the Continent. We have remains at Newark, Hexham, and a chantry at Salisbury, and there was another in the windows of St. Andrew's at Norwich: all of latish date.

Besides this there were other pictures of the instructive as distinct from the devotional class. *The Seven Works of Mercy* are not infrequent in East Anglia, nor is the *Tree of the Seven Deadly Sins*. The *Seven Sacraments* are rarer, and the relics are oftener found in glass than in wall-painting, and also on many fonts in East Anglia. It is in the windows, too, that we now look for stories—lives of Saints, Creation, Passion, types and anti-types. It would take us too far out of the way to dwell on these in any detail, but no one can have failed to notice that the substitution of large windows with many lights for small ones, and the addition of clear-stories (of both which processes the instances are numberless) favoured the transference of pictorial interest from wall to window.

Still, the narrative wall-painting does continue. We shall encounter two striking examples at the end of our period, at Eton and Winchester. And a sort of compromise between wall and



Cambridge. Pepysian Library at Magdalene College. Sketchbook

By permission of the Walpole Society

DRAPED FIGURES, INCLUDING ST. PETER  
EARLY 15TH CENTURY



Cambridge. Pepysian Library at Magdalene College. Sketchbook

By permission of the Walpole Society

DRAPED FIGURES, INCLUDING ST. CHRISTOPHER  
EARLY 15TH CENTURY



*Eton College. Wall Paintings*

*By permission of the Walpole Society*

MIRACLES OF THE VIRGIN

THE KNIGHT'S BROTHER HEALED

1479-1487

ST. DOROTHY



## CHRIST OF THE TRADES

window is to be seen in the Life of St. Eustace at Canterbury, painted in the fifteenth century within the frame of a blocked early window. A very interesting series of the early fifteenth century has of late been brought to light in the Chapel at Haddon Hall. Here there are not only scenes from the life of St. Nicholas, but also a number of groups representing the ramifications of the Holy Family, St. Anne and her three husbands, and the offspring of each marriage; a favourite subject later on in Germany, but of extremely rare occurrence in England. Another fifteenth-century cycle, of the Story and Invention of the Cross, was in the Chapel of the Holy Cross Guild at Stratford-on-Avon. It is no longer visible, but fortunately drawings of the pictures were made and published at the time of their discovery about 1807. We must recognize, however, that narrative is a comparative rarity, and revert for a while to the "instructive" class.

One very important member of this is the subject often described as "Christ of the Trades" or, as Professor Tristram puts it, "Christ as Piers Plowman." There are, or were, fourteen or fifteen examples of it, widely scattered over Southern England, from Suffolk to Cornwall. They show a figure of Christ surrounded by a variety of implements and tools: and the view is taken that they were originally inspired by Langland's poem of "Piers Plowman," and that the central idea is that of the consecration of labour. The democratic movements of the late fourteenth century, which gave rise to the various peasant revolts, are at the back of them. This may well be the true explanation in some cases, but I own to a doubt whether it is so in all. It seems to me possible that the idea underwent change, and that the picture came to be a representation of the injuries inflicted upon Christ by the various callings of men. I find a playing-card among the objects surrounding the figure, at Hesselton (Suffolk), and at Broughton (Bucks) there is a painting which undoubtedly shows Christ's body mutilated by those who profanely swear by parts of it. At Hesselton, too, it is coupled with the *Tree of the Seven Deadly Sins*. To my mind, the whole question needs more investigation. I need only add that these pictures are in no case remarkable as works of art. Neither is a painting to which I cannot cite a parallel, at Swanbourne (Bucks): it is of late date and in bad condition, but of large dimensions, and it



## THE MEDIÆVAL PERIOD

represents the destinies of three classes of souls, good, bad, and indifferent, with rather copious explanations, largely in English.

Be it remembered that it is the works of average or less than average merit that have been engaging our attention. That will also be the case, with few exceptions, when we pass to the painted rood screens, which are our next subject.

Geographically these are almost confined to Norfolk, Suffolk, and Devon. In date they range from some time in the fifteenth to the first quarter of the sixteenth century. In form they are, with the rarest exceptions, single figures of saints painted on the lower panels of the screens. Their interest as guides to the iconography and cult of local and popular saints is great, but only in a few instances can they claim importance as works of art. There is of course a great deal of common form. Many a screen has only the Apostles and, on the doors, the Four Latin Doctors. Where the screens extend across nave and aisles, the Nine Orders of Angels and the Prophets may be added. Series of Virgin Saints, and Holy Kings, such as Edmund, Olaf, and Henry VI, are also to be met with; and the strictly local element is of peculiar interest. St. Sidwell in Devon, and Walstan, Withburga, William of Norwich, and Sir John Schorne in Norfolk and Suffolk, will arrest attention and curiosity. Nor is foreign influence, stimulated by the trade with Flanders, absent. In short, the screen paintings are a mine of hagiological information. Artistically, the most famous is that of Ranworth in Norfolk, which gives us, along with the Apostles and the Maries, splendid figures of SS. Michael and George, so unlike the ordinary run of these productions that even Spanish influence has been most improbably invoked to account for them. Two other screens in the same county are customarily given prominence, and deserve it. One is the early fifteenth century one at Barton Turf, with a noble hierarchy of angels: the other that at Cawston on which the Apostles are far more individualized than is usual. I would add that at Filby as showing some fine work. Tacolneston has a curiosity. Two small paintings of the Annunciation and the Temptation of St. Anthony—the only ones which survive—might have been copied straight from a Flemish Book of Hours. Suffolk has on the whole less fine screens than Norfolk, and fewer of them; but that at



*Eton College. Wall Paintings*

*By permission of the Walpole Society*

MIRACLES OF THE VIRGIN  
ST. MARGARET                      , THE WOUNDED IMAGE  
1479-1487



## SCREEN PAINTINGS

Southwold—with Apostles, Prophets, Angels—is a very considerable work, though some retouching in modern times has been permitted. This Southwold screen is one of those on which the gesso backgrounds with patterns in relief are particularly beautiful.

Of the screens of Devon I cannot speak from first-hand knowledge; but it seems clear that the interest of them lies more in the selection of saints represented than in the merit of the painting.

From the number of surviving examples of these screen paintings we should naturally infer that there was great activity in the production of them and that, as has been demonstrated in the case of painted windows, there were ateliers (no doubt at Norwich for East Anglia) which kept stores of patterns for the more usual figures which they used again and again. An instance is furnished by the screen at Cawston, for, as Colonel Strange has shown, some of the Apostle figures and some of the gesso patterns here are repeated at Worstead, Marsham, and Aylsham.

Of the pattern-books to which artists had recourse only one, I believe, has survived in this country. It is of the early part of the fifteenth century and contains a multitude of sketches of draped figures and studies of birds and beasts. It should be noted that birds were very popular in this period with English illuminators and embroiderers. The Sherborne Missal of *c.* 1386 contains perhaps the most beautiful of these, drawn one would say from life and with their English names attached. The sketch-book of which I speak is in the Pepysian Library at Magdalene College, Cambridge, and has been reproduced in full by the Walpole Society (Vol. XIII, 1925).

Besides the painted screens that are still *in situ* there exist not a few scattered panels in museums and churches. And there are various paintings on panels—portions of retables, or cupboard doors, or lids of chests—which usually find mention in surveys of English mediæval painting and are included in exhibitions. Such are the early chest-lid at Newport (Essex), the panels with scenes from the life of St. Etheldreda which the Society of Antiquaries possesses: such, again, the *Last Judgment* painted on boards at Wenhaston (Suffolk) late in the fifteenth century; and our one specimen from Scotland, a Crucifixion at Foulis Easter,



## THE MEDIÆVAL PERIOD

near Dundee. Of better quality than these last is a panel picture of the Martyrdom of St. Erasmus, dated 1474, owned by the Society of Antiquaries. It was a gift of a monk, John Holyngborne, to Christchurch, Canterbury. His figure appears on it. The subject—the saint having his entrails wound out on a windlass—became suddenly popular in the fifteenth century, and occurs in wall-paintings in several places, e.g. Ampney-Crucis (Glos) and Chippenham (Cambs), as well as in other forms of imagery. The origin of the story, which forms no part of the written legend of the saint, and of the popularity of the saint himself, is unknown.

From these comparatively unimportant, though interesting remains I pass to one which is of very great intrinsic excellence, namely the cycle of the Miracles of the Virgin in Eton College Chapel. Executed at the cost of Bishop Waynflete of Winchester in 1479–1487, by at least two artists, it covered the walls of the three Western bays of the choir. The pictures were in two tiers, extending in height from the level of the stalls to the string course under the windows. They consist of scenes alternating with figures of saints in niches, which figures and niches simulate stone-carving, while the scenes are in monochrome with touches of colour. They have passed through many vicissitudes, having been whitewashed over in 1560, covered with wainscot in 1700, disclosed in 1847 (when the upper row was destroyed), masked again by stall-canopies, and finally brought to light again in 1923, since when they have been cleaned, and some defaced portions admirably restored on panels placed over the old remains, by Professor Tristram. As a result we have the whole of the lower row on each wall, and one scene of the upper row, together with drawings made in 1847 of the rest of the upper row in a mutilated state.

The names of two painters occur in the College accounts for the years when the work was going on. One is Gilbert, the other William Baker, who was responsible, it seems, for the completion—at any rate, it is in the last year (1487–1488) that he is mentioned. We also learn from the accounts that at the outset a “priest, master of the painters” was lodged in the College for a considerable time: no doubt he supervised the lay-out of the whole, and prescribed the scenes and inscriptions.





Winchester Cathedral. Lady Chapel

By permission of the Walspole Society

MIRACLES OF THE VIRGIN. (Engraving by J. Carter, 1786)

1498-1524



Cambridge. *Corpus Christi College MS. 183*

KING ATHELSTAN PRESENTING BEDE'S "LIFE OF ST. CUTHBERT"  
TO ST. CUTHBERT

*Circa 937*

## ETON WALL-PAINTINGS

As for the subject, the Miracles of the Virgin, it was popular in England both in literature and art. Of the literature I need say nothing here: in art we have important monuments in sculpture, wall-paintings, and manuscripts, and remains of painted windows. The Lady Chapel at Ely, of the middle of the fourteenth century, has a very copious series in sculpture. Such manuscripts as Queen Mary's Psalter and the Smithfield Decretals (10 E. IV), both in the British Museum, are outstanding. In wall-painting the earliest example may be at Chalfont St. Giles (Bucks); the Eton paintings and their offspring at Winchester, of which more anon, are almost the only others known to me, and these represent, perhaps, a revival of interest in the subject; for though there are most notable examples in French manuscripts of the late fifteenth century, most of the English ones belong to the fourteenth.

When the Eton paintings were brought to light in 1847, there was a good deal of rather random talk of Italian influence; for at that time it was something of an axiom that Englishmen were incapable of producing such fine work. We know better now: but while we have definite evidence that the paintings are of English execution, it is not denied that Flemish influence is very perceptible in them, as it is elsewhere, e.g. on some of the Norfolk screens. The likelihood of such influence is a point which does not need labouring, but the English character of the work as a whole must be insisted upon; and it must also be emphatically stated that these Eton paintings are the finest examples of mural decoration that the country possesses.

Not so good in quality are the cognate pictures of the Miracles of the Virgin on the walls of the Lady Chapel of Winchester Cathedral, commissioned probably by Prior Silkstede (1478-1524). They are smaller in scale and later in date by perhaps twelve to fifteen years, and they have suffered severely from time and damp. Most of the subjects and accompanying inscriptions are identical with those at Eton, and the compositions agree so closely as to leave no doubt of the intimate connexion of the two sets. The method of execution in monochrome is also the same, and so is the medium, viz. oil colour upon a ground prepared with red lead applied with oil.

Not many other specimens of monochrome painting of this



## THE MEDIÆVAL PERIOD

period remain; the best may be two figures of Kings in the Islip Chapel at Westminster Abbey; but these are not in good condition.

With the Eton and Winchester paintings we reach the end of the fifteenth century: and with it we also near the end of our review. A certain amount of material continues the tradition of older days. Many of the Norfolk screen paintings, for example, belong to the early years of the sixteenth century. Such a work as the life of St. Stephen painted on panel in Lord Hastings' Chantry at St. George's Chapel, Windsor, which is quite mediæval in character, and English, is also later than 1500. But upon the whole we are conscious of new and imported fashions. Portraiture, real, as in the case of the pictures of English Kings in His Majesty's collection at Windsor, or imaginary, as in the Æthelstan and other early Kings from Baston House in Kent, which belong to the Society of Antiquaries, furnishes the best examples; and portraiture is a novelty. We have, in fact, come to a time when a line may be drawn. Not only the advent and popularity of foreign artists, but the wiping out of much of our ancient art, entailed by the Dissolution of the Monasteries and the agitation of religious reform, operated as discouragements to production. The new wine was too strong for the old bottles.

Looking back over the preceding survey of painting in England, one becomes conscious of the fragmentary character of the record, apart from the book art. It is true that there are enough monuments of outstanding excellence to allow us to infer the existence of a vigorous and admirable school or series of schools of English painting throughout the centuries: but too often the works come before us in a mutilated condition, and there are many gaps in the succession. However, as was said at the outset, and repeated at intervals, we have in the book-art something far more continuous, something in the nature of a standard to which we can refer: and it will not be right to leave the subject without some further and more methodical indication than has yet been given of the way in which the book-art and perhaps other forms of imagery help to fill in the gaps which disfigure the series of paintings of other kinds. We must not, however, forget how much the aim of the decorator of a book differs from that of

## THE EARLY PICTURE BOOKS

him who is producing an altar-piece or painting a wall, nor how far the two crafts of book illustrator and painter of pictures parted company in the later centuries, owing to specialization, whereas at an earlier time the same man would be called upon to work in both capacities.

In the pre-Conquest period we have something, but not much. Perhaps the earliest thing which can give us an idea of a picture is a frontispiece to Bede's *Life of St. Cuthbert*, showing King Æthelstan presenting that book to St. Cuthbert. It must date from about 937. It is in a manuscript (183) at Corpus Christi College, Cambridge, which was certainly given by Æthelstan to St. Cuthbert's see, then at Chester-le-Street. The composition is simple, the border very elaborate, the colours tarnished. The picture as a whole is of the sort that one can visualize as translated into larger form and appearing on the walls of a church.

I pass over all such things as the Gospel books with their pictures of Evangelists, which have behind them a tradition fixed for centuries in manuscripts, and the Psalters of the Utrecht type, whose pictures are likewise inseparable from books, to halt at one or two which offer compositions of a secular character such as might have served for the adornment of great halls. The two Cottonian manuscripts, Julius A. VI and Tiberius B. V, of the eleventh century, have sets of pictures illustrating the occupations of the Twelve Months. The former is a Durham book, the other of unknown origin. These Calendar pictures go back to late Roman originals. Since the Signs of the Zodiac were employed for wall-paintings, it would not be out of the way to find the Months similarly used: they do, in fact, appear on the roof at Salisbury two centuries later. The Tiberius MS. contains, besides, an illustrated tract on the *Marvels of the East* (reproduced in full by the Roxburghe Club). We have evidence that such subjects were used for decoration in buildings, and here we have examples in admirable style of how they would be shown.

Another Cottonian MS. (Claudius B. IV), of the same century, is not quite so relevant. It is the *Anglo-Saxon Hexateuch*, copiously illustrated—there are more than four hundred pictures. I mention it for more than one reason. Firstly, it would furnish models for wall-paintings of the story of Genesis and Exodus,



## THE MEDIÆVAL PERIOD

which in early days were common : next, its pedigree is noteworthy, for in my opinion it has connexions with the illustrated Hepta-teuchs of the Greek world, and, if so, goes back to the School of Alexandria : and, lastly, in its many unfinished pictures, it throws light on the methods of the early painters.

At this point, having reached the latter part of the eleventh century, we may include a monument of a different kind, thoroughly germane to our subject. I mean the Bayeux tapestry, which is recognized now as an English work and exhibits just the characteristics of a frieze of painting meant for a great hall. Not only the continuous picture-story, but also the border with its grotesques and Æsopic fables are what I should expect to find in a painted composition.

With the early twelfth century we are in the age of the great Bibles with their full-page pictures, to which allusion has been made, and also in the age of the Psalters with Bible pictures prefixed to them, which were just as useful as the Bibles, and most likely more so, since they were more numerous, in furnishing models for the wall-painter. It is also an easy and probable guess that a Bury artist would draw upon the Holford-Morgan MS. of the life and miracles of St. Edmund, or, for illustrations of the Gospel story, upon the set of pictures prefixed to a New Testament at Pembroke College, Cambridge, which (with a Psalter at Hildesheim and some scattered leaves from another lost Psalter) form a readily distinguishable (and curiously ugly) group of their own. At a much later date, about 1400, we have an instance of a twelfth-century Durham book (a life of St. Cuthbert, now in the British Museum: Add. MS. 39943) being borrowed, by Archbishop Scrope of York, as a model for the great St. Cuthbert window in the Minster, and, by the way, never being returned. The instance, though it breaks chronological order, does serve to exemplify the connexion between book-illustration and monumental art.

There is a class of pictured books, popular in the twelfth and thirteenth centuries, which likewise ministered to the needs of artists. I mean the Bestiaries. But I do not lay great stress on them, because, so far as an existing material shows, it was the carvers in stone and wood with whom they were popular, rather than the painters. One might have expected that another



JANNES CALLS UP THE SOUL OF HIS BROTHER JAMBRES



British Museum, MS. Tiberius B.V.

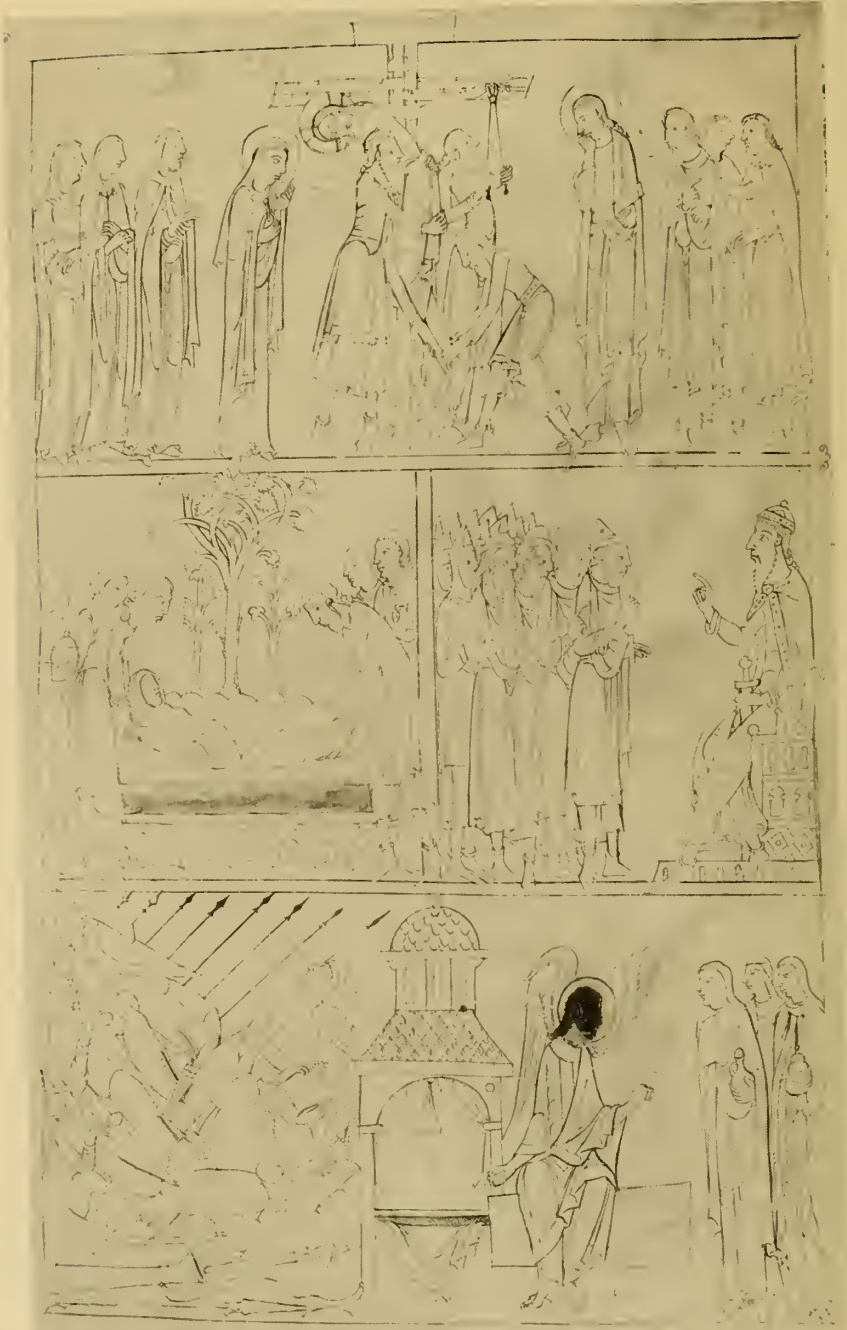
By permission of the Roxburghe Club

Marvels of the East

MAN KILLING A DEER

KING RECEIVING TRAVELLERS

11TH CENTURY



Cambridge. *Pembroke College*

New Testament

DEPOSITION, BURIAL, JEWS AND PILATE, WOMEN AT THE SEPULCHRE

EARLY 12TH CENTURY

## THE LATER BOOK-ART

important class, the Apocalypses, would have left more mark than is the case. As a fact, the Westminster Chapterhouse is the only place where a series of subjects from the Apocalypse is now to be seen, and hardly any like sets are recorded to have existed elsewhere.

As we progress, the instances of the use of books by other craftsmen grow fewer. The Psalters no doubt continued to give help, and there are certain full-page drawings appended to them and to other books which might very properly have been employed as designs. Those that I have in mind emanate, I believe, from St. Albans. They are found in a Psalter (British Museum 2 A. XXII), in Matthew Paris's *Historia Major* (mentioned above) and in an Apocalypse at Lambeth (209): but nothing can be proved as to their actual use.

Still less productive for our present purpose is the study of the lovely works of the fourteenth century, the East Anglian Psalters centring about Gorleston and Norwich, Queen Mary's Psalter, the Tickhill Psalter now at New York: or the books rich in marginal illustrations, such as the Smithfield Decretals (British Museum 10 E. IV), the Teymouth *Horæ* (Yates Thompson), the Carew-Poyntz *Horæ* (Fitzwilliam Museum). All these represent book-art proper, and are convincing testimonies to the wonderful grace and skill of the English artists of the time. So are the five books associated with the Bohun family, which belong to the period about 1360, viz. the Psalter of John of Gaunt (Mr. T. H. Riches); the Psalter of Exeter College, Oxford (47); that in the Bodleian, Auct. D. 4. 4; that at Vienna, 1826\*; and the *Horæ* at Copenhagen (Thott 547). Such again is the glorious Sherborne Missal at Alnwick; and the frontispiece to Chaucer's *Troilus* at Corpus Christi College, Cambridge (61), which is perhaps the loveliest example of the art we associate with Richard II, and has the rare distinction of being a secular picture of prime quality. Other gems of this period are the Bible (British Museum 1 E. XIV) and the fragments of a Missal (Add. 29704-5) which may be associated with the King himself. Of the suggested "Bohemian" connexions of these books I have already spoken. But whatever foreign influences may have helped to form the "new style," it became denizen, and is perceived in the work of the following century. That century we know was a period of



## THE MEDIÆVAL PERIOD

decline, and there are not many of its products which one is tempted to single out from the mass of Books of Hours, Chronicles, and Romances. It would, indeed, be quite wrong to take most of these into account at all; seeing that the foreign origin of very many is demonstrated, though it is equally clear that they were made for English use.

There are, however, two books which have a bearing on the general subject sufficiently close to warrant their inclusion. One, belonging to the first quarter of the fifteenth century, is the Psalter and Hours of John, Duke of Bedford, acquired in 1929 by the British Museum. The whole book is of magnificent execution, and we can assign a part at least of the decoration to a named man, Herman. But the distinguishing mark of it is a multitude of small portrait heads in the initials, evidently drawn from life, which attest the growing interest in this branch of art and the high level of skill that had been attained. They show that, but for the catastrophes of the middle of the century, England might have developed a school of portrait painters of its own many generations earlier than it did.

The other work I cite as being comparable to the Eton College paintings. It is a set of drawings in monochrome in a MS. at Trinity College, Cambridge (R. 14. 5), containing works by Thomas Chaundler, who was Chancellor of Oxford in and about 1460. Like the Eton paintings they show foreign influence, but English I believe them to be, and in general aspect they do recall the paintings in rather a striking way. The whole set, together with kindred but inferior pictures from a MS. at New College, Oxford, has been reproduced by the Roxburghe Club (1916).

And here for the second time I draw the line. That the survey has been incomplete I am very conscious. Two questions will inevitably be asked, why is there no mention of this or that book or painting? and, as I think, with more reason, why is so little—almost nothing—said of materials and technique? In reply to the first question no convincing answer can be made save that I have done my best to give prominence to the works which have made a special appeal to myself. To the other question I am forced to answer that the technical side of the history has, alas! never interested me, and that anything I could have said about it would have been of necessity borrowed from





Cambridge. Corpus Christi College

Chaucer's *Troilus*. Frontispiece

THE POEM READ TO A COURTLY ASSEMBLY IN A GARDEN

14TH CENTURY



By permission of the New  
Palaeographical Society

PORTRAIT HEADS FROM INITIALS.

Circa 1430



Cambridge, Trinity College. M.S. 881

By permission of the  
Roxburghe Club

MAN CROWNED BY THE FOUR VIRTUES

Circa 1460

## END OF THE PERIOD

other people's writings—in the forefront of which would have been the work of Drs. Borenius and Tristram, from whom the matter has no secrets. And, second only to that, the late Dr. C. E. Keyser's introduction to his still indispensable *List of Buildings having Mural Decorations*, published by the Victoria and Albert Museum in 1883.

M. R. J.

## CHAPTER II

### PRIMITIVE PAINTING

#### I

So rare are intact relics of English primitive portraiture that we have to rely almost entirely on inference for our idea of the style and quality of portraits painted earlier than the close of the fifteenth century. Dugdale (1605-1686) passed down to us the tradition that portraiture of a kind was known in England early in the fourteenth century.<sup>1</sup> We may fairly assume that if there be substance for this tradition, such series of Kings' portraits would not have been confined to the Abbey of Gloucester, and we can hardly help wondering where in this connexion the three Kings' portraits discovered in 1813 and now in the possession of the Society of Antiquaries in London should be placed. In two of these we can still descry the traces of a vital and assured tradition of draughtsmanship and a remarkable technique, from which we may reasonably infer that their pristine power and accomplishment would have corrected our idea of the English Primitives. The student must be warned, however, that he will indeed have been lucky if he find any considerable Primitive material that has not been, from time to time, so overpainted that now it shows scant evidence for original quality and style. While fancy may dream pleasantly in Abbots' parlours and Kings' palaces throughout England adorned with such imposing pieces,<sup>2</sup>

<sup>1</sup> Dugdale, *Anglicanum Monasticon*, I, p. 534 (Bohn, 1846 edition), quoting MS. Cotton. Domit. Aviii, to the effect that in the times of John Thoky (1306) Edward II "sedans ad mensam in aula abbatis et ibidem videns depictas figuras regum prædecessorum suorum jocose sciscitabatur ab abbate utrum haberet eum depictum inter ipsos an non; cui respondit . . . quod speravet se ipsum habiturum in honestiori loco quam ibi." (Thoky was Abbot of Gloucester.)

<sup>2</sup> Vertue notes a record, "Berkshire Visitation 1666 over Oliver Kings Monument at Windsor . . . on large panes of wood these following figures Prince Edward son to Henry 6th and . . . : Henry 6th and below an antilop and swan, his cognizance. King Richard 3rd crowned and in his Robes, holding a Sceptre and Mond under his feet a Lyon and hart. King Edward 5th vested in the like Robe, his crown under his head, a Lyon and Prickeatt. King Henry 7th Robed Crown'd ets. lower a dragon and greyhound." He also mentions Edward III, whole length on cloth, at Windsor in the Chapterhouse; and Henry VI and his son that was murdered (see Vertue Note Books, *Walpole Society*, XVIII, p. 53).





London. National Portrait Gallery  
MASTER MICHEE (?). Henry VII



London. National Portrait Gallery  
ENGLISH SCHOOL. Henry VI





London, National Portrait Gallery  
ENGLISH SCHOOL, Countess of Salisbury



London, National Portrait Gallery  
ENGLISH SCHOOL, Margaret Beaufort

## ROYAL PORTRAITS

it must be on its guard against endowing what actually remains with adventitious properties, accidental or intentional, due to relatively modern craftsmanship. For we need but reflect that Edward II paid his famous visit to the Abbot in Gloucester long before Fra Angelico was born. On the other hand we can turn to the large *Richard II* (1367-1400) in Westminster Abbey for a sign that some seventy years after Edward's time life-size, monumental portraiture was produced in England. And we may note that Melozzo da Forli and Justus of Ghent did not decorate the Palace at Urbino till some seventy years later, while Richard III was on the English throne.

From what must be speculation let us turn to one certainty at least, in our quest for authentic contemporary evidence. This is the portrait of *Margaret Beaufort* (1441-1509), Henry VII's mother, in the National Portrait Gallery. From her apparent age in the picture we can date this *c.* 1460-1470. W. G. Constable connects it with the Eton wall-paintings of *c.* 1477-1488, and notes that "the sensitive contours and flat patterning" mark its English descent from the manuscript illuminators, and its relation to the subsequent style and temper of Hilliard's (1547-1619) miniatures.<sup>1</sup> By a legitimate use of imagination we may visualize the chain that recedes through two centuries from this tender and poetic interpretation to the roundel *Virgin and Child* (*c.* 1250) in the Bishop's Palace at Chichester. It is too much to hope that we shall ever recover enough links to piece this fancied chain together; but on the other hand we may remember that quite recently there came to light, like the strange fruits and woods drifting by Columbus' keels, the portrait of *Margaret, Countess of Salisbury* to indicate the existence even now of unsuspected things.

Hitherto our vision has been limited almost entirely to various bust-length royal portraits preserved at Windsor, Albury Park, the National Portrait Gallery and the Society of Antiquaries. The 1547 Inventory of Henry VIII's pictures contains: 32. *Prince Arthur*; 42. *Henry VII*; 43. *Queen Elizabeth* [of York presumably]; 44. *Henry VIII when young*; 45. *Henry VIII and Queen Jane*; 46. *Edward VI*; 47. ditto. Full length; 48. *The Countess of*

<sup>1</sup> W. G. Constable, *English Painting, XVIth and XVIIth Centuries*, p. 10, reproduced Pl. 2.

## PRIMITIVE PAINTING

*Richmond*; 49. *Henry V*; 50. *Henry VI*; 51. *Queen Elizabeth [Woodville] King Edward's [IV] wife*; 52. *Edward IV*; 64. *Henry VIII, standing on a mitre allegorical portrait*; 78. *Of one with long hair: cloth of gold robe with white fur* (i.e. *Edward III*); 80. *A young man, with 3 brooches, pearls in his cap, and a chain of stone and pearls about his neck*; 82. *Richard III*; 97. *Henry VIII, young*; 98. *Prince Arthur in a red cap*; 150. *Edward VI, when Prince* (full length); 151. *Princess Elizabeth, a book in her hand*; in addition to many foreign portraits. Of these Cust<sup>1</sup> regarded the following, at Windsor, as painted earlier than *Henry VIII*: *Henry V* (1387-1422), *Henry VI* (1421-1471), *Richard III* (1452-1485), *Queen Elizabeth of York* (1466-1503), *Prince Arthur* (1486-1502), and *Edward IV* (1441-1483). He considered these as rather better than the rest, but there is little to choose between them, because owing to repainting, probably in the seventeenth century, they all present a similar coarse surface that conceals their pristine quality. To correct the impression gained from them we fortunately can turn to a portrait of *Henry VI* acquired by the National Portrait Gallery in 1930, No. 2450, officially described as "of about 1500, after a contemporary portrait." Judging by *Henry's* apparent age the original portrait, assumed by the cataloguer, would date from about 1460, contemporary with the *Margaret Beaufort* already mentioned. Here, and in some half-dozen portraits in the Society of Antiquaries, we have more authentic evidence as to the technique and quality of our Primitive portraiture. Another portrait affording comparable assistance is that of *Henry VII*, in Lord Brownlow's possession (reproduced *B.F.A.C. Cat.*, 1909, Pl. IV).

An almost disconcerting light is thrown on this problem by the National Portrait Gallery *Countess of Salisbury* (1469 or 1474-1541) already introduced. So sceptical are we of our Primitives that, like the rustic and the giraffe, we cannot at first believe this portrait to be true. And we tend to suspect that the picture owes its striking qualities of technique and interpretation to doctoring. There can, however, be no doubt that though, like most old pictures, this one has been damaged and repaired, it is to its pristine quality, intact in the major and most important

<sup>1</sup> *B.F.A.C. Catalogue*, 1909, p. 32.

## JOANNES CORVUS

parts of the picture, that it owes its disconcerting delicacy of craftsmanship and intensity of interpretation. From its inscription "Ao ætatis 62 infælix" (or 64) it can be approximately dated *c.* 1532 or *c.* 1535, but in view of its uniqueness and our present inability to link it to other work we cannot even guess at its authorship.<sup>1</sup>

In another category is the portrait of *Henry VII* in the National Portrait Gallery (dated 1475).<sup>2</sup> By some fortunate chance this has suffered little from time and care. Its superior quality implicates a far more accomplished artist than the painters of the royal portraits just alluded to. The suggestion that he may be Quinten Massys himself (1466–1530) has not been confirmed, but the latest ascription is to Master Michiel.<sup>2a</sup>

### II

Passing from the region of anonymity for a moment, we have in Joannes Corvus a name to which a few known portraits belong. This Flemish painter known to us by two pictures whose original frames were inscribed JOANNES CORVUS FLANDRUS is presumably identical with Jan Rav, admitted to the Bruges Guild in 1512, and Jehan Raf who painted for Francis I in 1532 and 1534 a map of England and a *portrait de la ville de Londres*. He may also be the Jan Raven, born in Flanders, who in 1534 was naturalized in England. Documented portraits by this Corvus are (1) that of *Richard Foxe, Bishop of Winchester*, a founder of Corpus Christi, Oxford, in the possession of that College. Vertue engraved it in 1723, when, according to Walpole, the frame testified to Corvus' authorship. Perhaps this portrait may be dated *c.* 1518.<sup>3</sup> (2) *Princess Mary Tudor* (*b.* 1496), daughter of Henry VII, in Mr. Dent Brocklehurst's possession at Sudeley Castle.<sup>3</sup> In 1860 the frame of this picture too recorded Corvus' name, and in addition the sitter's name and age, 34. The *Richard Foxe* is by far the more interesting, largely

<sup>1</sup> See *The Burlington Magazine*, LXII, p. 212, etc.

<sup>2</sup> Reproduced, W. G. Constable, *op. cit.*, Pl. 1.   <sup>2a</sup> See G. Glück, *Burl. Mag.*, XLIII, p. 100.

<sup>3</sup> Of the *Richard Foxe* there are other versions: viz. at Sudeley Castle, dated 1522, Magdalen College, dated 1522, in the National Portrait Gallery, on canvas, and three copies at Corpus Christi. See Constable, *op. cit.*, Pl. 3.



## PRIMITIVE PAINTING

because the ravaged and ascetic mask of the blind bishop offered Corvus a richer *motif*. As W. G. Constable has pointed out, the general arrangement of these portraits is that common to the studios of which Joos van Cleve's is best known. The craftsmanship, however, is insensitive.

On the strength of these two authenticated works the following portraits have been provisionally ascribed to Corvus: *Catherine of Aragon*, National Portrait Gallery, No. 163; *Henry Grey, Duke of Suffolk*, National Portrait Gallery, No. 247; *Queen Mary I*, National Portrait Gallery, No. 428, dated 1544. It must be added that in the case of this last the ascription to Corvus is regarded sceptically.<sup>1</sup>

Few names of other painters working in England in the reigns of Henry VIII and Edward VI survive, and fewer are soundly connected with known pictures. From this we infer that Holbein's success in England, where he was employed from 1531 till his death in 1543, in painting and drawing the royal family, most of the great nobles and many London merchants, made little mark and inspired an almost negligible following. And we regard as a problem the assumption that in this respect there was so great a difference between Holbein's influence and Van Dyck's or Lely's in the seventeenth century. On the other hand there is a sufficient number of important portraits known, proving that there was considerable patronage in England of well-trained painters, contemporary with but independent of Holbein, to start a doubt whether this "problem" really exists. Though one swallow does not make a summer the presence of one skeleton of a sabre-toothed tiger or a mammoth in a country argues that at one time these creatures were naturally there. So we should not dismiss the possibility that the survival to-day in England of half-a-dozen fine portraits of round about 1540-1550 indicates that at that time such pictures were normal and relatively numerous. Their present rarity may simply be due to the effect of English humidity on panels, to indifference and neglect and to crude methods of preservation.

The evidence in favour of this view lies in the following portraits:

*Princess Elizabeth, aged about 13 (c. 1546)*, at Windsor.

<sup>1</sup> W. G. Constable, *op. cit.*, pp. 11-14.



*Hatfield*

*Ph. Macbeth*

IIANS EWORTH. Mildred, Lady Burghley



*Longford Castle*

IIANS EWORTH. Capt. Thomas Wyndham



Windsor Castle

FLEMISH SCHOOL, Princess Elizabeth



Woburn

Ph. Wallace Heaton

ENGLISH SCHOOL, Sir Philip Sidney

## HOLBEIN'S SCHOOL

*Lord de la Warr* (c. 1545-1550), in the National Gallery (No. 4252).

*Sir Thomas Gresham* (1544), in the Mercers' Hall.

*Henry Howard, Earl of Surrey* (1546), at Arundel.

*Henry Howard, Earl of Surrey*, at Knole Park.

*A Young Man in Red* (c. 1545), at Hampton Court. (This is definitely in a lower class.)

The quality, moreover, of certain repetitions of Holbein's portraits or derivatives from his drawings, e.g. the *Lady Vaux* at Hampton Court, the *Henry VIII* in the National Portrait Gallery (No. 157), The *Syon Edward VI* and the *Edward VI* in the Mellon Collection proves that Holbein himself had trained a skilful studio. To these may be added, though they are in a lower class, the Nostell Park *More Family*, the Fitzwilliam Museum *Earl of Southampton* (1542), and the *Barber Surgeons Company*, pieces based on Holbein's material.

It seems that but one member of what may be called the Holbein studio in England is known to us by name—John Bettes, to whom on the strength of an old inscription—"faict par Johan Bettes Anglois," the *Edmund Butts*, dated 1545, in the National Gallery, is credibly given. Edmund Butts was the son of Henry VIII's physician Sir William Butts whose portrait and that of his wife, by Holbein, are in the Gardner Museum, Boston. Judged by his *Edmund Butts* John Bettes was a thoroughly well-trained and not insensitive disciple of Holbein, in his craftsmanship a better product than any of Van Dyck's English studio. It is inconceivable that he painted but one picture and unlikely that he was the unique disciple of his master.<sup>1</sup>

Before we pass to the other painters of the Tudor regime whose names and works are known it will be convenient now to dispose of the portraits referred to in the last paragraph but one. The Windsor *Princess Elizabeth*, aged about thirteen (given in Henry VIII's Inventory of 1547, No. 151), is a delicate and highly accomplished work quite independent of Holbein. It was not included in the 1542 Inventory of Henry's collection. For attribution it can be but rather loosely attached to the Flemish School. A derivative portrait at full-length was in 1909 in Mrs. Booth's possession (*B.F.A.C. Cat.*, 1909, Pl. VIII).

<sup>1</sup> W. G. Constable, op. cit., pp. 15, 16, Pl. 5.



## PRIMITIVE PAINTING

The *Lord de la Warr*, in the National Gallery (ex-Holford Collection), which, I think, must be part of a full-length portrait, possibly set against a landscape background, is nearer the Holbein formula.<sup>1</sup> From its similarity to and differences from the *Youth in Red* at Hampton Court we may deduce an identical source, "worked" by different painters, unless—which must always be kept in mind in dealing with old portraits—the brush of a repairer has come between us and the *De la Warr*. The source would have been either Holbein's monumental portrait of Henry VIII in the lost Whitehall *Family Group* of Henry VII, Elizabeth of York, Henry VIII, and Jane Seymour,<sup>2</sup> or a similar piece by him. We are entitled to surmise that probably many other portraits were inspired by that same *motif*. Some by painters of the more archaic cast of the Hampton Court *Youth in Red* and a full-length portrait of *Edward VI* at Welbeck,<sup>3</sup> others by painters with the greater freedom and sophistication of the *De la Warr* and the *Thomas Gresham*<sup>3</sup> (1544) at Mercers' Hall, a picture of noble design and weighty characterization. In this connexion the two portraits of *Henry Howard, Earl of Surrey*, at Arundel and Knole,<sup>3</sup> must be reckoned with. The two portraits of *Surrey*, exhibiting the same *motif* of square-cut silhouette are far more reminiscent of Brescian portraiture—by Moretto or Moroni, than of Holbein. The Fitzwilliam *Southampton* is traditionally supposed to be a copy of a Holbein burned with many other things in Cowdray House. But while it has a generic Holbeinesque character, and the head, of course, is based on Holbein's drawing, we have the feeling that it is another's adaptation, rather than a direct repetition.

We must note that formerly William, or Guillim Streetes, a Dutchman, was identified as the author of the *Henry Howard, Earl of Surrey*, at Arundel: he was associated also with such diverse works as the *Youth in Red* at Hampton Court, and the curious "puzzle" picture of *Edward VI*, dated 1546, No. 1299 in the National Portrait Gallery. This Streetes was paid in 1551 for two large portraits of *Edward VI*, sent to his ambassadors in France, and for a large portrait of the *Earl of Surrey* painted in

<sup>1</sup> W. G. Constable, Pl. 10.

<sup>2</sup> A copy by van Leemput is at Hampton Court, another at Petworth.

<sup>3</sup> W. G. Constable, *op. cit.*, respectively Pls. 11, 8, 9.



*Badminton*

GERLACH FLICKE. Sir George Somerset



*National Gallery*

DANIEL MYTENS. James, Marquess of Hamilton



Coll. *Peter Jones*  
ENGLISH SCHOOL. Sir Henry Unton



*National Gallery*  
London.  
JOHN BETTES. Edmund Butts

## GERLACH FLICKE

1547. In 1553 he was King's Painter with an annuity of £62 10s., and in 1556 he gave Queen Mary a picture of her marriage. From these few records we must assume that Streetes (or perhaps Streeten) was a prominent painter. Now, however, no work that can reasonably be attributed to him is recognized.<sup>1</sup>

We are in the same ignorance as regards the following painters whose names occur in the accounts of the royal household: John Browne, Serjeant Painter in 1511; his successor Andrew Wright (*d. c.* 1543). These at least were house, coach, and barge painters, as two centuries later were Thornhill and Hogarth; Luke Hornebaud or Hornebolte (*d.* 1544), who is dubiously associated with a Holbeinesque *Henry VIII* (No. 496) in the National Portrait Gallery, St. Bartholomew's Hospital, the Fitzwilliam Museum, Chatsworth, Warwick Castle, Knole Park and elsewhere<sup>2</sup>; Gerard Hornebaud; Antonio Toto, Sergeant Painter to Henry VIII and Edward VI, to whom he gave "the phismanye of the duke of . . . [illegible], steyned upon cloth of silver"; Bartolommeo Penni, Niccolo da Modena, and Vincenzo Volpe who has been unconvincingly credited with those delightful pictures at Hampton Court—*The Battle of Spurs*, *The Field of the Cloth of Gold*, and *Henry VIII and Maximilian*. It is also known that the relatively well-known north Italian painter, Girolamo da Treviso (1497–1544), worked for Henry VIII. Naturally the mind flits from his geographical name to those portraits of the *Earl of Surrey*, at Knole and Arundel, with their north Italian flavour. But so far no clue to a more serious association has been scented.

### III

This list of practically disembodied names is carried forward from book to book in the hope that at length some of them may be incarnated in pictures. This hope has been fulfilled within the last quarter of a century in the case of two sometimes admirable Tudor painters—Gerlach Flicke<sup>3</sup> and Hans Ewoouts or

<sup>1</sup> W. G. Constable, *op. cit.*, pp. 18, 19. He explains the confusion that has accompanied Streetes' name.

<sup>2</sup> W. G. Constable, *op. cit.*, p. 14, Pl. 4. The best was at Castle Howard.

<sup>3</sup> Mary Hervey, *Burlington Magazine*, XVII, pp. 71, 148; W. G. Constable, *op. cit.*, pp. 16–18, Pls. 6, 7.



## PRIMITIVE PAINTING

Eworth,<sup>1</sup> and in that of an inferior, Steven van der Meulen, whose likenesses of *John, Lord Lumley*, and *Jane Fitzalan, Lady Lumley*, identified by the Lumley Inventory, are in Lord Scarborough's Collection (W. G. Constable, op. cit., Pls. 18, 19).

Gerlach Flicke of Osnabruck was in England in and perhaps before 1547, was imprisoned in 1554 and died in London, 1558. Pictures certainly by Flicke are these:

*Thomas, 1st Lord Darcy of Chiche*, Lord Chamberlain to Edward VI; recorded in the Lumley Inventory of 1590, which is now in the Earl of Scarborough's possession. The portrait was at Irnham Hall, Lincolnshire, in 1848, and probably sold with the house in 1854: now lost sight of. A portrait of the same man was reproduced in the *Burlington Magazine*, XVII, p. 77, ascribed to Flicke; but Cust ascribed it later to Hans Eworth (*Walpole Society Annual*, II, p. 23).

*Queen Mary* "of a smaller scantilinge," also recorded in the Lumley Inventory; now lost sight of.

*Thomas, 3rd Duke of Norfolk*: also Lumley Inventory.<sup>2</sup>

*An Unknown Man* (? Lord Grey de Wilton), signed "GERLACIUS FLICCCUS GERMANUS FACIEBAT AN<sup>o</sup> DNI 1547. AETATIS 40," at Newbattle Abbey.

*Archbishop Cranmer*, signed "GERLACH FLICCIUS ANNO ETATS 57 July 20" (i.e. 1545-1546); National Portrait Gallery, No. 535. (A poor repetition is at Jesus College, Cambridge, and another was, in 1909, in Mr. Edward Frewen's possession.)<sup>3</sup>

*Jacques de Savoie, Duc de Nemours*, signed "G FLICCCUS."<sup>4</sup>

A double portrait of *Flicke and "Red Rover" Strangewayes*, made in 1554 when they were fellow-prisoners in London, with a long inscription containing Flicke's name as the painter and the date 1554, was in Mr. Franke's possession.<sup>5</sup>

Almost certainly by Flicke is the *Sir Peter Carew* at Newbattle Abbey and Hampton Court.

<sup>1</sup> L. Cust, *Walpole Society Annual*, II, 1, etc.; Cust, M. Hervey, and R. W. Goulding, *Walpole Society Annual*, III, 113, etc. W. G. Constable, op. cit., pp. 23-26.

<sup>2</sup> Lumley Inventories: Edith Milner, *Records of the Lumleys*, 1904: L. Cust, *Walpole Society Annual*, VI, p. 15, etc.

<sup>3</sup> *B.F.A.C. Cat.*, 1909, No. 26.

<sup>4</sup> *Burlington Magazine*, XVII, p. 148.

<sup>5</sup> Collins Baker, *The Connoisseur*, XLV, pp. 163-4.

## HANS EWORTH

Hans Eworth (or Ewoouts), a Fleming, was working in England by 1545 and continued to work here till 1578. Of his production in these thirty years we have traced some thirty documented works, most of which have been identified. W. G. Constable working from the material collected by Cust,<sup>1</sup> Miss Hervey, and Richard Goulding, lists twenty-five signed and dated pictures and notes the documents in which four now lost portraits are mentioned. The dated works begin in 1549 and end in 1578; up till 1563 they show the influence of Antonio Mor; later, as Constable puts it, the feeling for characterization weakens and is replaced by elaboration of decorative detail.

Pictures by Eworth, in collections to which access can be gained are:

*Henry Stuart, Lord Darnley, and his brother Charles Stuart* (1563), at Windsor. Of this, in which the figures are quite small, there is a larger repetition in Holyrood Palace. *Queen Elizabeth with Juno, Minerva, and Venus* (1569), at Hampton Court: *Memorial Painting for a member of the Judd Family* (1560), at Dulwich: *Portrait of a Lady* (1565), at Holyrood. *Queen Mary* (1554), at the Society of Antiquaries; *Mary Neville, Lady Dacre*, in the Ottawa National Gallery; *Henry VIII* (1567 ?), a copy of an earlier portrait, at Trinity College, Cambridge. *An Unknown Man* (1559), in the Museo Poldi Pezzoli, Milan. In the National Portrait Gallery is *Thomas, 1st Baron Wentworth* (d. 1551), not unreasonably attributed to Eworth. Apparently unsigned or dated but characteristic and of remarkable, even haunting sensibility is the *Mildred, Lady Burghley* at Hatfield House.

In spirit more typically "Elizabethan" than these portraits by Flicke and Eworth are the gayer and more romantic pictures by the artists who painted Mr. Peter Jones' *Sir Henry Unton* (1586), but recently brought to light, and the Bisham Abbey *Sir Edward Hoby*.<sup>2</sup> Despite scrupulous efforts to fix these delightful pieces on foreign artists their essential nature indicates that the true authorship is more likely to be known if we succeed in identifying the English oil painters in Hilliard's circle. As history has

<sup>1</sup> W. G. Constable, op. cit., pp. 23-26: L. Cust, *Walpole Society Annual*, Vol. II, pp. 1-44; Vol. III, p. 113. In the first volume Cust illustrated 54 portraits. Mary Hervey, *Walpole Society Annual*, Vol. III, pp. 114-17. R. W. Goulding, *Walpole Society Annual*, Vol. III, pp. 118-19. <sup>2</sup> Constable, op. cit., Pl. 31.

## PRIMITIVE PAINTING

preserved the names of Hilliard and Oliver, with the best will in the world we cannot ascribe their peerless works to foreign hands. Nor, confronted by their historical reality, can we deny the probability that there were oil painters of comparable accomplishment in their track. It is not impossible that at last proof may be found that both of them used oils; and it would be unreasonable to postulate that they were solitary instances of highly trained technique.

Other fine artists waiting identification are the authors of the "Cobham"<sup>1</sup> *Queen Elizabeth*, National Portrait Gallery (2082),<sup>1</sup> the original *Philip Sidney*, National Portrait Gallery (2096), Woburn, Penshurst, etc., and *Edward Courtenay, Earl of Devon*, Powderham and Woburn. Of a different and grander calibre are the Gorhambury *Edward Grimston* and the Raveningham Hall *Sir Henry Nevill* (represented by Constable, op. cit., Plates 34 and 33).

From various stated sources W. G. Constable<sup>2</sup> lists some thirty names of obscure painters recorded as working in England in the late sixteenth and early seventeenth centuries: we can mention here no more than a few of them: Hieronimo Custodis, *Sir J. Parker*,<sup>2</sup> at Hampton Court and four portraits of the Bruges family at Woburn; Robert Peake; *Charles I as a Boy*,<sup>2</sup> University Library, Cambridge; Sampson, Stark, or Strong portraits of c. 1590-1611 for Oxford Colleges; Cornelis Ketel (in England c. 1573-1581), a *Martin Frobisher*<sup>2</sup> (1577), in the Bodleian, and *William Gresham*<sup>2</sup> (1579), at Titsey Place, in Mr. G. C. Leveson-Gower's Collection.

<sup>1</sup> Constable, op. cit., Pl. 20.

<sup>2</sup> op. cit., p. 34, etc., and Pls. 28, 35, 29, 30; and p. 30 and Pl. 22, for George Gower.

## CHAPTER III

### THE MINIATURISTS

#### *Nicholas Hilliard to Samuel Cooper*

##### I

Just as in later years the English School was supreme in the use of water-colour so in the late sixteenth and in the seventeenth centuries our miniature painters are incomparable. Miniature pictures and portraits emerged as a matter of course from the illuminated manuscript. A link by link connexion of the English portrait miniatures that Holbein is said to have studied and developed, with the earlier manuscripts would take us back from pure portraiture, with which the names of Lucas Horenbolt or Hornebaud and his sister (?) Susannah are connected, to tiny pictures and portraits made as by-products by book illuminators. Accepted tradition, strengthened by Hilliard's reference to Henry VIII's staff of limners, states that Holbein, from whom, in one sense, our great school of miniature portraits derived, was inspired to take up miniature painting by the example of these Hornebauds, whom he found in Henry's service. The superlative results achieved hardly concern this book: but they declare themselves in the following pieces: *Anne of Cleves*, Victoria and Albert Museum; *Charles Brandon, Henry Brandon, Catherine Howard, Lady Audley* all at Windsor; Wallace Collection, *Self Portrait*; Buccleuch Collection, *Lord Abergavenny, Catherine Howard, Self Portrait*.

In Holbein's immediate vicinity were miniaturists, such as Lucas and Susannah Hornebaud, Simon Beninc or Binnink and his daughter Levina Teerlinc (Court painter to Edward VI, Mary, and Elizabeth). The names of Shoote and Betts are given by Richard Haydocke in his preface to his translation of *Lomazzo on Painting* (1598) as Englishmen "known for their limnings." There were two painters called Betts or Bettes, John and Thomas, mentioned by Meres in his *Palladis Tamia, Wits Treasury*, of the same date. Extant miniatures that have been associated with these artists are: by Lavinia Teerlinc, *Lady Hunsdon* (1575), Rijks-Museum, Amsterdam, No. 2875a;



## THE MINIATURISTS

*Queen Elizabeth* (Windsor, No. 16), also attributed to Hilliard; *Girl holding an Apple* (1590), and *Girl holding a Carnation* (1590), Victoria and Albert Museum, Salting Collection<sup>1</sup> (both exhibited at the Burlington Fine Arts Club, 1909); by Shoote or Shute: *Edward VI*, Madresfield Court (Earl Beauchamp), signed "S."<sup>2</sup> It was exhibited at Brussels, 1912: *Doña Maria, Infanta of Portugal* (d. 1578), painted, perhaps, c. 1560, in the Pierpont Morgan Collection, No. 15, signed "S.". Horace Walpole supposed that Shoote was identical with John Shute, painter and architect, working c. 1550-1570. By Bettes: *A man* (perhaps Oliver St. John, 1st Baron St. John of Bletsho) (1571), No. 18 in Goulding's *Welbeck Abbey Miniatures*, Pl. III, and by him given to Hilliard.<sup>3</sup> A. McKay had attributed it in his Inventory of the Welbeck Miniatures of 1880, to Bettes, associating it with four miniatures in the Buccleuch Collection and one in oil in the same Collection (No. G. 10), signed "B." and dated 1580<sup>4</sup>; the *Earl of Bristol*, said to be signed "T., B." Pierpont Morgan Collection No. 19. Goulding records<sup>5</sup> a signature "H. J." on a pen and ink portrait of *Mary I*, on a patent dated 1554, at Tusmore Park. A patent at Penshurst is signed "Darcie," apparently.

From this conjectural region we pass to solid ground with Nicholas Hilliard (1547-1619),<sup>6</sup> the son of Richard Hilliarde of Exeter, a jeweller, by Laurence, daughter of John Wall, a London goldsmith. Nicholas himself was a goldsmith,

<sup>1</sup> Both reproduced by Armstrong, *Art in Great Britain and Ireland* (1909), p. 249, and Figs. 7 and 8 Victoria and Albert Museum, Illustrated Hand List of Miniature Portraits (1930). Goulding includes them in his list of works inscribed in Hilliard's style and perhaps by Hilliard.

<sup>2</sup> Reproduced by Williamson, *Portrait Miniatures* (1904), Pl. V, and attributed to Streetes.

<sup>3</sup> Exhibited B.F.A.C. 1926 (1) D; Elizabethan Exhibition, Grosvenor Place, 1933 (471).

<sup>4</sup> See R. W. Goulding, *Welbeck Miniatures; Walpole Society*, IV (1914-15), p. 65; Long, *British Miniaturists* (1929), p. 28, regards these four miniatures as in different styles. See H. A. Kennedy, *Portrait, Miniatures*, Buccleuch Collection "Studio" 1917, Pls. VIII and IX, for alleged Bettes.

<sup>5</sup> *Welbeck Miniatures* (see n. 1), p. 6.

<sup>6</sup> Basil Long, op. cit., pp. 207-11, gives reasons for preferring 1547 as the birth date. For confirmation of 1546/7 see W. W. Manning, *Times Lit. Supp.*, 27 Ap., 1933, fixing Hilliard's age in 1617 at 71.

## NICHOLAS HILLIARD

sculptor, medallist and limner. He married Alice Brandon, c. 1576. He was working in London with two limners, Cornelius de Vois and A. van Brounckhorst, and in 1594 with Hugh Bennett and Samuel Thompson in the painting of funerals and coaches. Donne in *The Storm* (1597), alludes to Hilliard's fame as a painter, and Haydocke in his preface to *Lomazzo*, mentioned above, describes Hilliard as "so much admired amongst strangers." The artist himself in a letter of 1606 writes to the Earl of Salisbury concerning Queen Elizabeth's tomb. "I requested to have the trymming of the sayde Toumbe, because as a Goldsmith I understand howe to set foorth and garnishe a pece of stone work not with mucche gylding to hide the beawty of the stone but where it may grace the same and no more. And having scill to make more radient cullers like unto Ammells (i.e. enamels) then yet is to Paynters Knowne. I would have taught sum one wch woulde not have made it common." Hilliard was limner and goldsmith to Queen Elizabeth, and designed her second Great Seal; his standing with her is indicated in her license appointing George Gower, in 1581, her Sergeant Painter, no other person "excepting only one Nichas Hilliard" being allowed to produce her portrait in oil, on panel or canvas, or graven in copper.<sup>1</sup> So in 1617 James I granted Hilliard the exclusive right to "invent, make, grave, and imprint any picture . . . or other representation of our Person," in consideration of his "Extraordinary Art and Skill in drawing, Graving and Imprinting Pictures and Representations of Us and others." One of the most interesting documents on English painting is the *Treatise concerning the Art of Limning*, almost certainly by Hilliard.<sup>2</sup> The author records that Henry VIII employed the "most excellent painter and limner Haunce Holbean . . . yet had the King in wages for limning divers others. But Holbean's maner of limning I have ever imitated and howld it for the best." This avowal is singularly instructive, because Hilliard's style, and one might almost say his technique as known to us, are so trans-

<sup>1</sup> W. G. Constable, op. cit., p. 30, quoting Cotton MSS, IV, 26, in *Notes and Queries*, 1st Series, VI, 237. None the less Hilliard was in financial straits c. 1599-1601 (see Basil Long, op. cit.; see, too, Sir Richard Holmes, *Burlington Magazine*, VIII, p. 229.

<sup>2</sup> P. Norman, *Walpole Society*, I, pp. 1-54.

## THE MINIATURISTS

formed and distilled from Holbein's that we do not immediately associate them. As Holmes says<sup>1</sup>, his earliest works, on which presumably Holbein's effect would be strongest, are flat in modelling and closer to the English tradition of portraiture, not only in English temper (which Hilliard expresses willy nilly) but also in linear, rather than sculptural, approach. But as we cannot reasonably challenge Hilliard's own account of the foundation of his style we must agree that as regards the mystery and craftsmanship of his technique he based himself on Holbein.<sup>2</sup> Being, however, an inventor with creative genius he could assimilate and then expand to his own uses the technique acquired from even so great a master as Holbein. From a survey of Hilliard's masterpieces we take an impression of radiance: not only of colour, pattern, and exquisite play of line—a musical rhythm running through the main design, the hair, the jewellery, the costume and the superscriptions, but also of personality. In this exuberance of linear play and this sympathy with character Hilliard's art is essentially English. Hilliard left a son, Lawrence (baptized 1581), whom in 1601 he had recommended to Sir Robert Cecil, who asked Hilliard to keep the son and perfect him still more in drawing. In 1606 the master again recommends his son to Cecil, now Earl of Salisbury, saying that he "doth his Matie good service both in Lymned pictures and in ye Medales of Gold." In 1608 he is named in a Patent as destined to succeed his father as Limner to the King, and he so succeeded Nicholas in 1619.

It seems a fair inference that this Lawrence's hand should be sought in pieces grouped round Nicholas. Signed miniatures by him as late as 1640 are recorded. He left three sons and a daughter.<sup>3</sup> Nicholas' other recorded pupils are Isaac Oliver, for limning, and Rowland Lockey for oil and Limning "in some

<sup>1</sup> C. J. Holmes, *The National Gallery, France and England* (1927), p. 146.

<sup>2</sup> There are four miniatures at Windsor ascribed to Nicholas: *Henry VII*, *Henry VIII*, *Jane Seymour*, and *Edward VI*: the last three derived from Holbein and his school. They were given to Charles I (in a jewel) by "young Hilliard" (viz. Lawrence) by the Earl of Pembroke's means. They may be by Nicholas or by Lawrence. They are reproduced by Sir Richard Holmes, *Burlington Magazine*, VIII, p. 235.

<sup>3</sup> R. W. Goulding, *Welbeck Miniatures*, Walpole Society, IV, p. 32; Basil Long, *British Miniaturists* (1929), p. 206.



Windsor Castle

SAMUEL COOPER. Catherine of Braganza



Ph. Windsor Windsor Castle

SAMUEL COOPER. Lady Castlemaine

Ph. Windsor



Victoria and Albert Museum

A Gentleman

N. HILLIARD



Coll. The Duke of Buccleuch

Portrait of his Wife





*Coll. Duke of Buccleuch*

ISAAC OLIVER, Henry Prince of Wales



*Welbeck Abbey*

CORNELIUS JOHNSON, John Fletcher

## ISAAC OLIVER

measure.”<sup>1</sup> Works signed by Nicholas Hilliard are rare: Goulding notes nine, from the *Self Portrait* wrongly dated 1550 (when Hilliard was thirteen) to *Queen Anne of Denmark* of perhaps 1609. Basil Long gives seven only. Apart from these signed works Goulding gives a list of some forty-seven miniatures bearing inscriptions, written in the same caligraphic style as those borne by authenticated Hilliards: their dates extend from 1571–1616.

### II

The master’s tradition was followed by his pupil Isaac Oliver (c. 1562–1617), who came as a child to London about 1568 with his father Peter Oliver, a native of Rouen.<sup>2</sup> Buckeridge in his Appendix to *De Piles’ Art of Painting* (1706) says, he also studied under Zuccherò, who was in London c. 1581–1583, and adds that he was a “good oil Painter in little.” In 1596 he was working in Venice, according to an inscription behind his limning of *Sir Arundel Talbot* (Pl. 4, 1917), in the Victoria and Albert Museum; and 1598 he was mentioned by Haydocke, as we have seen, as a scholar of Hilliard, in such complimentary fashion that we must assume that he already had a reputation. In 1602 he married Sara, one of the Gheeraerts artist family (his portrait of one of his three wives is No. 22 at Welbeck), and in 1606 was granted denization. He was largely employed by James I and his family, though without official appointment. He died in 1617. For the tradition that Isaac Oliver also painted in oil no certain confirmation has yet been found, but it was probably well founded. Goulding (op. cit., p. 44) records nine signed and dated miniatures, ranging from 1583–1616, and twelve important signed undated pieces, including the British Museum *Antiope* and *Adoration of the Kings*, a *Head of Christ* at Enville Hall and *The Prodigal Son*, No. 34, at Welbeck.<sup>3</sup>

<sup>1</sup> *Ibid.*, p. 36, quoting R. Haydocke’s Preface to this translation of *Lomazzo* (1598).

<sup>2</sup> Lionel Cust, Proceedings of the Huguenot Society, VII, No. 1 (1903), pp. 53–54, 73–75. Basil Long, op. cit., pp. 316–20.

<sup>3</sup> His most important picture was a *Burial of Christ*, in Charles I Collection (11½ × 15¼ ins.) This was finished by his son Peter. It was last seen at Windsor in the nineteenth century, but is now untraced. See Sir Richard Holmes,

## THE MINIATURISTS

In Isaac's earlier portraits, e.g. *Sir Philip Sidney* (24), Windsor; *A Man* (24), Welbeck, and *Thomas, Earl of Arundel?* (28), Welbeck, the level of Hilliard's technique and fresh characterization is maintained, though Oliver but rarely shows a similar inspiration in pattern and linear rhythm. His mature work, though it keeps its technical standard, has declined in spirit, tending towards the relative literalism and prose that we associate with the portraiture of Mytens and some of Cornelius Johnson's. As Holmes has suggested, in the main Elizabethan oil portraiture owes its inspiration to the influence of Hilliard's standard in miniature<sup>1</sup>; but towards the close of James I's reign the influence flowed the other way, and the new methods of realistic modelling and projection revealed in oil painting, as well as the more common temper of the time, infected miniatures.

Isaac Oliver's tradition of technique and quality of temper were carried on by his son and pupil Peter, who is supposed to have been born, c. 1594, the child of Isaac's first wife, and who died untimely in 1647. A large part of his known work are copies in miniature of Italian pictures: his signed, dated portraits ranged from 1619 to 1646.<sup>2</sup> E. Norgate (*Miniatura*, 1648) states that Peter had done some few landscapes in miniature. His portrait by Adriaen Hanneman is at Hampton Court.

Contemporary with Peter Oliver and probably a fellow-disciple of Isaac's was John Hoskins. William Sanderson in his *Graphice* (1658), p. 20, mentions "for Miniture or Limning in water-colours, Hoskins and his son, the next modern since the Hilliards, father and son; those pieces of the father . . . incomparable." Vertue speaking of Flatman as a Master in Limning says that he was "indeed equal to Hoskins senior or junior." Richard Graham<sup>3</sup> states that Hoskins was bred a face painter in oil, but afterwards taking to miniature "far exceeded what he did before." An account at Welbeck of 1626 records the payment of £14 to Hoskins for two pictures in little. This same

*Burlington Mag.*, IX, pp. 22-29. Also in the Royal Collection were his *Venus, Cupid and Satyrs*; *Venus and Cupid asleep*; and drawings of the *Rape of the Sabines* and the *Children of Israel journeying*.

<sup>1</sup> C. J. Holmes, *The National Gallery: France and England*, pp. 147-8.

<sup>2</sup> R. W. Goulding, *Welbeck Miniatures*, pp. 45-46.

<sup>3</sup> Appendix to De Piles' *Art of Painting* (1706), p. 437.

## THE HOSKINS

Graham in his Appendix to Du Fresnoy's *Art of Painting* (1695), p. 338, notes that Samuel Cooper was bred up by his uncle Mr. Hoskins; the will of John Hoskins is dated December 30, 1662, and Vertue (British Museum *Add. MSS.* 23069, f. 5) notes the burial records of John Hoskins in the Register of St. Paul's Church, Covent Garden, Feb. 22nd, 1664-1665.

From this contemporary mention of John Hoskins, father and son, we can form no idea of their separate identity: some authorities take the burial in 1664-1665 as the father's: their argument being that the will-maker of 1662 bequeathed £20 to his son John, and that, on Sanderson's evidence, John Hoskins senior was still alive in 1658. It seems unlikely that both father and son died within the next six years. Moreover, we know that Samuel Cooper (*d.* 1672) left 20/- to his cousin John Hoskins. Goulding<sup>1</sup>, who inclined to the view that it was the son who was buried in 1664-1665, surmised that the legatee under the will of 1662 was John Hoskins III; on the other hand Long assumes that John senior died in 1664. Goulding's reluctance to suppose that neither father nor son survived 1664-1665 was perhaps because no signed and dated Hoskins miniature is known later than 1663. For distinguishing their works Vertue theorised that the father's are signed in monogram, the J standing inside the H, the son's I. H. Goulding inclined to endorse this view, allowing variants of  $\overset{\cdot}{H}$  and J-I to John Junior; he notes the curious facts that he had never seen a dated miniature signed with the father's monogram (excepting one in oils), and none with this signature of a period later than *c.* 1640. To me this argues that Hoskins senior probably varied his signature half-way through his career. Long rejects Vertue's theory, suspecting that father and son collaborated. Goulding lists eighteen miniatures with "the father's" monogram and eleven signed  $\overset{\cdot}{H}$ , all undated. He further lists some five signed I H and dated between 1632-1663. Generally speaking there is little consistent difference between the miniatures signed in these various ways. As we should expect, Van Dyck's great influence on English portraiture is reflected in the Hoskins' work, as too are the influences of Mytens at one end and of Lely at the other. In place of the

<sup>1</sup> *Welbeck Miniatures*, Walpole Society, Vol. IV, pp. 36-39; Basil Long, *British Miniaturists*, pp. 222-226.



## THE MINIATURISTS

special miniature crispness and clarity of Hilliard and early Oliver the Hoskins give us a fusion and soft modelling more consonant with the oil technique of the mid-Stuart period.

A minor though fairly prolific contemporary, who also practised in oils is David des Granges (1611-c. 1675). Miniatures by him of *Charles I* exist and he was in Charles II's service as limner in Scotland in 1651, then making thirteen pictures of the King "in small," which were graciously, and economically, dispensed as gifts to Charles' supporters and favoured servants: economically, because twenty years later Des Granges "being now old and infirm, and his sight and labour failing him" and living on charity was still petitioning for payment. Charles II, like George IV, had a knack of inexpensive graciousness where artists were the sufferers. One of these 1651 portraits is at Welbeck and others are at Althorp, Arbury and Grimsthorpe. In Sanderson's *Graphice* (1658), p. 20, Des Granges is mentioned in a list of oil painters "in the Life . . . rare Artizans." Goulding lists<sup>1</sup> nine signed and dated works by Des Granges ranging from 1639-1656, and six signed but undated. In some of his portraits of men Des Granges shows a brisk spirit that easily distinguishes him from the Hoskins. Goulding considered that the little-known miniaturist, H. Byrne, was a pupil or imitator of Des Granges: this painter, recorded in the Duke of Newcastle's accounts, July 20, 1678, made eight miniatures of the Newcastle family, of which five remain at Welbeck: the influence of the style of Michael Wright's oil portraiture is evident in these.

### III

John Hoskins' artistic progeny are the two Coopers, Alexander (d. 1660) and Samuel (c. 1609-1672), perhaps the sons of John Cooper, lutenist, the music master of Charles I.<sup>2</sup> As we have seen above Richard Graham in his appendix to Du Fresnoy's *Art of Painting* (1695), p. 338, states that Samuel and his elder brother Alexander were brought up by their uncle Mr. Hoskins:

<sup>1</sup> *Welbeck Miniatures*, Walpole Society, Vol. IV, pp. 29-30; see also Basil Long, *British Miniaturists* (1929), pp. 123-4.

<sup>2</sup> Basil Long, *British Miniaturists* (1929), pp. 81-91. He advances this as a surmise, noting Samuel Cooper's reputation as a lutenist also.

## SAMUEL COOPER

he speaks of Samuel's skill on the lute and of his having spent many years abroad in France and Holland. In 1706 Buckeridge in his *Essay towards an English School*, p. 410 (supplement to De Piles' *Art of Painting*), mentions the high prices paid for Samuel's work and adds that he so far exceeded his master and uncle that Hoskins became jealous of him, and finding that the Court was better pleased with his nephew's performances than his own, took him into partnership, whereupon Samuel Cooper "set up for himself, carrying most part of the business of that time before him." Goulding<sup>1</sup> indicates the possible importance of this tradition (which in itself is near enough in time to Cooper to be respectable) in relating it to Sir Richard Holmes' conclusion (*Burlington Magazine*, IX, 296) that Cooper was employed by Hoskins till he was thirty (i.e. c. 1640), so that many works signed by Hoskins owe a good deal to the nephew, and to the fact that he, Goulding, had seen no dated work by Cooper before 1642. Long notes that Cooper remained with Hoskins certainly till 1634, and suggests that he travelled abroad from then till 1642. Cooper's standing with his contemporaries was notable: he worked for Cromwell and his family c. 1650<sup>2</sup>; he was Limner to Charles II in 1663; Pepys calls him "the great limner" and testifies to his skill in music and French; John Aubrey, his friend, and proud of it, dubbed him "the prince of limners"; Mary Beale's husband, Charles, mentions him as "the most famous limner of the world for a face; and Evelyn (January 10, 1662), Walpole, Richard Graham (*Modern Masters*, Appendix to Du Fresnoy's *Art of Painting*, 1695), and Bernard Lens on his copy of Cooper's *Self Portrait*, which is in the Victoria and Albert Museum, all laud him. Edward Norgate in his *Miniatura* (1648), 1919 edn., pp. 73-4, criticizes his crayons as perhaps better than his "pencil." Evelyn's note is interesting; he saw Cooper "crayoning Charles II face and head to make the stamps for the new milled money now contriving" and had the honour to hold

<sup>1</sup> Goulding, *Welbeck Miniatures*, Walpole Society, Vol. IV, pp. 20-24.

<sup>2</sup> In 1656 a miniature by Cooper was part of a State gift to the Swedish Ambassador: in 1658 Sir George Downing writes from Holland for a picture of *Cromwell* by Cooper. See Basil Long, op. cit., p. 85. He also quotes a letter from Dorothy Osborne to the effect that she will send a large picture of herself to be copied by Cooper or Hoskins (1653).

## THE MINIATURISTS

the candle by which Cooper worked, "he choosing the night and candle light for the better finding out the shadows." Buckeridge remarks that his two masterpieces<sup>1</sup> were *Oliver Cromwell*, for which the French King offered £150, and a portrait of one *Swingfield* which Cooper took with him to France, and on the strength of it gained an introduction to the Court. He adds that Cooper likewise made several large limnings in an unusual style. Walpole misquotes Graham in stating that these large pieces were made in France and gained a pension for Mrs. Cooper. In 1672 Charles Manners wrote to Lord Roos about hastening Cooper to finish a portrait: but Cooper was busy with commissions for Charles II and the Duke of York, and so ill that he probably would not outlive three days. Charles Beale's Diary records his death on Sunday, May 5, 1672: he was buried in St. Pancras Old Church. His widow Christiana Turner of York was the aunt of Alexander Pope the poet; her pension was granted by Charles II and she died in 1693. Walpole's criticism, copied from Graham, that Cooper's "skill was confined to a mere head" so that he could not draw the neck and shoulders, is ignorant. Presumably Walpole and the earlier critics were a little disconcerted by the instantaneity and novelty in the pose of such miniatures as *Mrs. Cooper* and *Sheldon*, both at Welbeck, or of the *Windsor Duke of Monmouth*. As already noted, though Cooper was born c. 1609, no commonly accepted work is earlier than 1642. Goulding records seventy signed and dated pieces from 1642-1671.

Cooper was more generally than particularly affected by Van Dyck; he would have been not only supernatural but stupid not to have culled from him what he wanted. He also executed many commissions for copies of Van Dycks. But Buckeridge is wrong in saying, in his Appendix to De Piles' *Art of Painting* (1706) that Cooper's living in the time of Van Dyck brought him to his excellency, and that copying many of that artist's works "made him imitate his Stile." This shallow judgment is refuted by the very things that constitute Cooper's many masterpieces; by not only their essential miniature quality, which is not a derivation from oil paint but a special breadth, selection and simplicity, perfectly expressing the nature of

<sup>1</sup> B. Buckeridge, *Appendix to the Art of Painting*, by De Piles (1706), pp. 409-12.

## SAMUEL COOPER

water-colour, but also by their individuality of character interpretation.<sup>1</sup> In Cooper Stuart portraiture found what neither Van Dyck nor Lely gave it—an interpretation of English character. We know Cooper's work for some thirty years; one of his finest men portraits is *John, 2nd Earl of Clare* (58, at Welbeck), dated 1656, with its stern Commonwealth temper. Equally fine and wholly different in temper is that of *Henry Sidney, Earl of Romney* (62, at Welbeck), dated 1669, and incomparably expressive of the Restoration morale. But then there comes to mind his *General Monck*, at Windsor (89): his *Cromwell* and his lovely *Duke of Monmouth* as a child (reproduced in C. J. Holmes, *The National Gallery: France and England*, Pl. 52). Of his women portraits perhaps the best are *Mrs. Cooper* at Welbeck, and *Frances Stewart, Duchess of Richmond, Lady Castlemaine* and *Queen Catherine of Braganza*, all at Windsor. The truer comparison for Samuel Cooper is William Dobson, who had he lived longer might have attained in oils the virility and power of Cooper.

<sup>1</sup> As a warning to compilers be it noted that Richard Graham in his Appendix to Du Fresnoy's *Art of Painting* (1695) merely says that Cooper derived most considerable advantages from his observation of Van Dyck. Buckeridge enlarged this to an allegation that Cooper imitated Van Dyck's style.



## CHAPTER IV

### STUART AND EARLY GEORGIAN PORTRAIT PAINTING

#### I

For the purposes of this short history of painting in England it will be appropriate to review the course of Stuart and early-Georgian portrait painting in one stretch. For though the portraiture in England of James I's reign may at first seem unrelatable to that of George II's, yet closer observation will show that the portraiture produced in England between 1610 and nearly 1760 runs off one reel. An unusual convenience, for our ends, resides in 1760, which was not only the year in which George III began to reign but also a clear landmark in the formation of the eighteenth-century British School—as it were the high divide, on one side of which the track mounts to the portraiture of Reynolds and Gainsborough in 1760, and from which, gradually and naturally, that same track descends until it is lost in the shale or debris of Lawrence's School. If for a moment we may extend this contour-view of English portraiture we shall see the small choice country of English miniaturists on a range apart, on a plateau extending from Nicholas Hilliard (c. 1547–1619) to Samuel Cooper (1609–1672) and thence abruptly sloping to Bernard Lens (1682–1740). The little eminence on which towards the close of the eighteenth century Cosway lodges, charming though it be, does not arrest this fall. But in the best of Downman's drawings a partial recovery is made.

The lines of Jacobean portraiture were laid in Elizabeth's reign: all that distinguishes the pictures of Marcus<sup>1</sup> Gheeraerts (c. 1561—c. 1635) and Paul Van Somer<sup>2</sup> (1576–1621), the chief painters in James I's reign, from the anonymous Elizabethan portraits that we have been considering is a certain loss in intensity and decoration and a definite gain in the expression of modelling, individual personality and atmosphere. Marc Gheeraerts, son of a Bruges artist family, seems to have come to England with his father, Marc Gheeraerts, in 1568. As we know nothing positive about the father's style we cannot decide to whom to apportion credit for the son's. But it is

<sup>1</sup> See Constable, *op. cit.*, pp. 31–33, Pls. 23–27; Cust, *Walpole Soc.*, III; Baker, *Lely, etc.*, I.

<sup>2</sup> See Baker, *Engl. Painting, XVI–XVIIIth Cents.*, p. 41, Pls. 36–37; *Lely, etc.*, I.

## GHEERAERTS, VAN SOMER AND MYTENS

reasonable to suspect that he absorbed something from the English character of Hilliard's portraiture, because in his own there clearly shows a temperament, which in its ingenuousness, its gentle breeding and unguardedness is an abiding characteristic of English portraiture. As for his technique it is generically that of the Netherlands, plus, as I think, the detailed delicacy that an oil painter influenced by miniature painting would achieve. Dated portraits by him, viz. at Penshurst, *Barbara Gamage and her Sister* (1612) and *Lady Russell and Sir William Russell* (1625) at Woburn, belong to his maturity and last years. Our only guide to retrieving his early work is what we can deduce from the temper and delicacy of these, consistent with which is the small *Queen Elizabeth* at Welbeck, signed M. G. F. The rounded modelling and developed light and shade, conspicuous in the Penshurst portrait of 1612 may not be characteristic of his early work. But they must put us on our guard against attributing to Gheeraerts, the flat-planed, flat-lit Jacobean portraits so often given to him. A more acceptable standard is that of the charming and sensitive *Henry, Prince of Wales* (1594-1612) in Sir Felix Cassell's Collection.

On the evidence of a few certain portraits Paul Van Somer (1576-1621) is at present hardly a more definite figure than Gheeraerts. His two portraits of *Anne of Denmark*, James I's queen, and one of James himself at Hampton Court, belong to his last years, while the portrait of *Henry (?) Prince of Wales* (d. 1612) in the National Portrait Gallery, may witness an earlier phase. Perhaps Sir Felix Cassel's *Lady Pembroke(?)*, which is kin to Van Somer's portrait of the Queen, is his masterpiece, rather than by Gheeraerts. Like Marc Gheeraerts Daniel Mytens (1590-1642) must have seemed very modern to English eyes used to the stock stiff poses and flat lighting of Elizabethan and Jacobean portraits. In addition his liveliness of characterization and full round modelling, his devices of light, shade and atmosphere, as well as his expression of courtly dignity rendered obsolete the old conventions and certainly paved the way for Van Dyck's success. Mytens succeeded Van Somer in Court patronage, and was made Charles I's Picture Drawer for life. His works are common enough to let us recognize him easily: what strikes us most, perhaps, is his forestallment of Van

## STUART AND EARLY GEORGIAN PAINTING

Dyck in the stately and romantic portraits of *James, 2nd Marquess of Hamilton* (1622) and *James, 1st Duke of Hamilton* (1629) at Windsor Castle and on loan to Edinburgh, respectively. In the *Marquess of Hamilton* (1623) in the National Gallery and his *Self Portrait* (1625), at Hampton Court, he is an equally accomplished but more urbane Miereveldt; compared with Gerard Honthorst, who painted many portraits now in England, he is far rounder in modelling and more animated.

These early Jacobean painters were foreigners who in some degree took on an English temper. Cornelius Johnson (1593–c. 1664) wrongly called Janssen van Ceulen, son of Cornelius Jansz of Antwerp, but born in London, was naturally English, evidently reared in the current English tradition that Hilliard's miniatures had first brought to perfection. Perhaps he began as a miniature painter under Isaac Oliver (1556?–1617), whom old tradition also associates with the oil practice; perhaps he was apprentice to Marc Gheeraerts. His earliest recognized oil paintings are clear in tone and colour, thin in modelling and miniature-smooth in surface. In their clarity they recall certain portraits by a Hungarian, Johann Priwitzer, who was painting in England c. 1627 (some charming examples are at Woburn), and the palette of that gifted amateur, Sir Nathaniel Bacon (1585?–1627), best known by his life-size full-length seated portrait at Gorhambury. What Hilliard and Oliver achieved in miniature Johnson achieved in oils—the sensitive expression of English temperament. As we should expect he profited by Mytens' revelations of more sculptural modelling and perception of atmosphere: nor can we doubt that when the ever-susceptible Van Dyck settled in England in 1632 his realization of the temper of Johnson's portraits, so different from that of his own Italian and Antwerp styles, played a part in forming the temper of his English period. Inevitably the apparition in provincial Britain of Van Dyck's cosmopolitan invention and technical accomplishment affected the demure and unadventurous art of Johnson. But unlike Mytens or even Honthorst he had not been prepared by academic early training to turn his hand to the larger matters of invention and design. His *métier* is the bust or half-length rendering of pensive sensitively bred gentlemen and ladies in whom breathes the simplicity and poetic quality



*Penshurst*

MARC GHEERAERTS. Barbara Gamage and her Sister



*Puttérige Bury*

MARC GHEERAERTS. Henry Prince of Wales





*Putteridge Bury*

VAN SOMER (?). Mary Sidney, Countess of Pembroke (?)

## PROFESSIONALS AND AMATEURS

that later marks the young men and women of Gainsborough and Reynolds.

To the philosopher the English School yields frequently some such conclusion as *si jeunesse savait*. For endowed from the beginning with the priceless qualities of sensitive perception and strong poetic emotion, the Island School remained without that discipline and *savoir-faire* that long tradition, the habit of thorough academic training and the classic mind give to art. So there persists in English art an absence of the hard intellectual management and professional accomplishment that made classical Italian, Dutch, Flemish and French art what they are, and what they are not. In comparison with the great masters of those schools ours are amateurs, innocent of professional mechanics and virtuosity, uncertain of their touch, pure in their sensibility. For the metaphysician and philosopher rather than the art historian is the consequent consideration whether, in a world incapable of ultimate perfection, this sensibility and instinct of the English artistic genius are compatible with organized form and professional approach; and conversely whether the pre-determined logical order and professional assurance of the classical approach are, in fact and experience, equally favourable to sensibility and authentic emotion; in short—*si vieillesse pouvait*.

Lacking a progressive academic training and an inherited formula of design and technique English painters in the seventeenth century depended on chance visitors from long-established centres for new ideas of technique and design. From Mytens, as we have seen, Cornelius Johnson managed to assimilate solidity and atmosphere; from Van Dyck, arriving in 1632, with all the apparatus that Rubens and Italy could give to one already exceptionally endowed, Johnson might have gained a new technique of handling and design had he professional training and tradition behind him. But as things were, Van Dyck's effect on him was so superficial that it was shed so soon as he left England, in 1643, and went to Holland.

Nor, in a serious degree, was Van Dyck's influence truly fertilizing among the painters who remained in England. It is a commonplace that his style of casting a portrait and the outward aspect of his design, colour, limbs and features became the standard of English portraiture for a

## STUART AND EARLY GEORGIAN PAINTING

full generation, so that English country houses abound with pictures composed by the Van Dyck recipe. It is equally true that Peter Lely, the next soundly trained visitor from abroad, immediately and with what suppleness his phlegmatic Dutch or German temperament could contrive, adopted Van Dyck's formulas wholesale and transmitted a residuum of them to his young rival and successor Kneller. So, well into the eighteenth century Van Dyck's recipes are evident in English portraits. But his stay in England did not stimulate a School that absorbed and then developed to original uses the new elements made known by him. His best disciple was William Dobson (1610-1646), an ill-starred painter whose potentialities we may fairly think were arrested by troublous times and early death. His *Earl of Essex* (1642) at Knoles<sup>1</sup> and the *Endymion Porter* in the National Gallery, prove how effectively he had learned the craftsmanship of portrait painting, presumably as an apprentice to Van Dyck. His *Sir Richard Fanshawe*,<sup>1</sup> his fine poetic likenesses of *Sir Charles Cotterell*<sup>1</sup> at Rousham and an *Unknown Man*, lent to the National Gallery by the National Portrait Gallery, indicate that he was on the point of developing what Van Dyck had taught him into a personal expression. For certainly these portraits are more truly interpretative of character than any English portrait by Van Dyck. At about the same time he painted the interesting double portrait of *Old Stone and his Son* in the Duke of Northumberland's possession, an experiment independent of Van Dyck, and betokening a novel interest in dramatic characterization and lighting. Then, again, in the Drayton House full-length *Earl of Peterborough* (1644)<sup>1</sup> we recognize another effort to push beyond Van Dyck. With the technique that he had acquired and was expanding to express new interests Dobson, given another twenty years in quiet times, might have achieved a considerable art. For while the insular position of England limited the horizon of our artists, Charles I and his Collection, undispersed, might have given English painters the education that the Louvre and Luxembourg gave the French eighteenth-century School. But Dobson died aged thirty-six, leaving the stage clear for another foreigner, Peter Lely.

<sup>1</sup> Reproduced. Baker, *Lely and Stuart Painters*, I, pp. 92, 96, 100. *Burlington Magazine*, LII, pp. 94, 95.

## THE DE CRITZ FAMILY

Before we review the fruit of Lely's long practice in England—he worked here forty years—and its effect on succeeding generations of painters, we should note a few painters of the older generation who stood outside Lely's sphere and nearer that of Dobson. Of William Sheppard (working *c.* 1640–1665), who was painting in Venice in 1650 the only certain trace is a Van Dyckian portrait of *Thomas Killigrew* at Woburn. More individual traces of the De Critz family of painters exist in the Ashmolean Museum, Oxford, and the National Portrait Gallery, London. These portraits of members of the Tradescant family and of one *Oliver de Critz*, inscribed “a famous painter” seem to belong to *c.* 1645. Whether they were painted by Emanuel de Critz (*c.* 1605–1665), Oliver (*b. c.* 1625) or Thomas is uncertain.<sup>1</sup> This de Critz dynasty was naturalized in England in 1552. John I, son of Troilus de Critz of Antwerp, who came to London in 1567, was Sergeant Painter in 1603 and died in 1641–1642. He painted portraits, decorated Oatlands and Wilton(?), as well as coaches, boats and the effigy on Queen Elizabeth's tomb in Westminster Abbey, in the ordinary performance of a Sergeant Painter's duties. In Meres' *Wit's Commonwealth* (1598) he is coupled as “very famous for paintings” to Hilliard and Isaac Oliver. The Emanuel, Thomas and Oliver mentioned above were his sons, and yet another was John II, Sergeant Painter (*d. c.* 1644). By the family are the *Perseus* and *Arcadia* at Wilton, finished by 1648. Provincial though they be these Oxford portraits are important as evidence of a distinct English portrait tradition. Less important but still interesting for the same reason are the portraits at Oxford by the local painter, John Taylor.

Robert Walker (*c.* 1600–*c.* 1660) is so well known by his convincing and ubiquitous portraits of Cromwell that, on pausing to take stock, we are surprised that so few other traces of his work survive. From the authenticated portrait of *John Evelyn* at Wotton it seems clear that Walker had studied Flemish models; we know, too, that he copied Titians in Charles I's Collection. But in the grave and somewhat Puritanical portraits associated with his name no echo of this occupation has lodged. While even less trace of Isaac Fuller (1606–1672) has been found, what is

<sup>1</sup> See Mrs. R. L. Poole, *Catalogue Oxford Portraits*, I, p. xxiv, etc.; *Walpole Society*, II. Baker, *Lely*, etc., I, pp. 116, etc.; W. G. Constable, *op. cit.*, p. 33.



## STUART AND EARLY GEORGIAN PAINTING

known indicates that his robust and rollicking temperament was widely opposed to Walker's. For certain evidence we have no more than three self portraits, of *c.* 1670, in the National Portrait Gallery, the Bodleian Library, and Queen's College, Oxford. It seems likely that other examples of his bold, free portraiture, which is quite distinct from Van Dyck's School and from Dobson, will be recognized. And for our guidance we have Vertue's comment that certain early portraits by Lely at Syon House closely resembled Dobson's or Fuller's paintings. We may therefore suppose that Dobsonian portraits with an unaccountable virility or coarseness may be held on suspicion as possibly by Isaac Fuller. One other painter in this present category needs attention, the Bower who painted the well-known portrait of Charles I at his trial. A very few other portraits by Bower have been found in which a distinct and almost rugged individuality can be recognized within the usual Van Dyck recipe of pose.

### II

As already noted Peter van der Faes, called Lely (1618-1680) and spelt and pronounced Lilly or Lelly, immediately adopted this recipe on his arrival in England in 1641, shortly before Van Dyck's death. Consequently some of his early English portraits have passed for Dobson's and even for Van Dyck's. In artistic temperament Lely must have been Dobson's inferior: but in constitution and sound traditional training he was so far better that he could proceed from a Van Dyckian starting-point to invent a style and technique fitted for his particular end. We may justly say that no other painter as fine as Lely has been so insensitive to character: his callous laziness, or his blind spot, was so dense that the individual content of his sitter's mind, and, we almost might add, the personal character of that sitter's features were virtually disregarded or undiscerned. Portraits by Lely in which difference of individuality is expressed can be counted easily. We do not find them in the period 1641-1648; there his portraits are moulded as closely as possible on the Van Dyck pattern. The change of ideal from Cavalier to Puritan produced a change in Lely's type, so that there seems to be more character in his Commonwealth period of harsh, dour men and



*Albury Park*

*Ph. "Country Life"*

DOBSON, Old Stone and Son



*Greenwich, Painted Hall*

GREENHILL, Captain Clements



*Coll. F. E. Thompson*

LELY. Portrait of Unknown Man



*Hampton Court*

LELY. Comtesse de Gramont



*Charterhouse*

KNELLER. Dr. Burnett



*Trinity College, Cambridge*

KNELLER. Matthew Prior

## LELY

austere women. But here again we find little differentiation. A turn of the stage brought the ideals of the Restoration to the front and Lely adapted the loose baroque of Van Dyck's latest women portraits to the demand for portraits of Barbara Cleveland, Lady Byron, Nell Gwyn, the Portsmouth and Lady Shrewsbury. That he was not temperamentally the man to succeed in provocatively sensual portraiture is realized if we compare his *Windsor Beauties* at Hampton Court with an imaginary series of them by, say, Boucher. A more favourable view of Lely is gained in the Painted Chamber at Greenwich among his *Flagmen* or *Admirals* of the Dutch Wars, in some of whom he expresses a sombre ruggedness of character with a consonantly powerful technique. Technically indeed Lely stands high; a fine colourist and draughtsman, a master of pigment, because unerring in executing a thorough and efficient system, and especially in his last phase a strong stylist. By his technique—of form, colour and painter-like honesty—Lely served English painting well and timely. From his example and his demands on numerous assistants dates the secure establishment of competent craftsmanship in England, in paint if not in drawing. Lely had a fine touch with pencil and chalk and a great collection of drawings, pictures and other works of art; he was, in short, a scholarly and cosmopolitan art student. There can be no doubt that, late though it came, his standardization of a sound corpus of academic craftsmanship in England was of permanent value: for though the lesson of his standard and teaching languished in the first part of the next century, the fact that such a standard had once been firmly planted facilitated the revival of craftsmanship under Thornhill and Hogarth.

Some measure of Lely's influence is taken if we look round the painters working near him, more or less under his authority. The most conspicuous are Gerard Soest (c. 1605–1681), Joseph Michael Wright (1625?–1700) and John Riley (1646–1691). Soest who came to England about 1644, from Westphalia apparently, began in the mode of Van Dyck. Better trained than Dobson and far more elegant than Lely, he produced in this vein many charming portraits of which the Dulwich Gallery *Aubrey, Earl of Oxford* is typical. Before this courtly phase of Soest was recognized his works were taken to be English. The



## STUART AND EARLY GEORGIAN PAINTING

signed double portrait of *Lord and Lady Fairfax* in the National Portrait Gallery was for many years attributed to Dobson and the Dulwich *Oxford* to Samuel Cooper the miniaturist, in the hope that here was an example of his legendary portraiture in oils. This earlier vein contains Soest's most distinguished portraits, among which I sometimes am persuaded to include the delightful *Col. the Hon. John Russell* at Althorp, vacillating between Soest and Dobson. From Van Dyck Soest naturally switched over to Lely, retaining none the less his own solid individuality and preference for draperies massed in ample planes. Some of Soest's portraits of this period, as is the case with some of Jacob Huysman's (1633 ?-1696), are even now confused with Lely's, so like are they. With less reason such confusion sometimes attends the work of Joseph Michael Wright (1625 ?-1700), a Scottish painter, part trained in Italy, who reached England late in the '40's. His early work is sufficiently untrained to warrant including him among the painters on whom Lely had valuable influence, although in characterization Wright's portraits are quite distinct. His range can be appreciated by the variety of such portraits as the National Portrait Gallery *T. Chiffinch*, the St. James' Palace *Charles II*, *Lionel Fanshawe* (Baker, *Lely*, I, pp. 186, 188), the Edinburgh *Sir William Bruce*, the Guildhall series of Judges portraits, the *Sir Willoughby Aston* and *Lady Aston* (Baker and Constable, *English Painting, XVIth-XVIIth Centuries*, Pls. 65, 66).

Gerard Soest as well as Lely was responsible for the craftsmanship of Riley (1646-1691), who in his best men portraits reveals a thoughtful penetration shared by none of his English contemporaries. In his *William Chiffinch* at Dulwich, the National Portrait Gallery and elsewhere we mark this serious endeavour as well as the characteristic palette of his master, Soest. In the Portrait Gallery *Lord William Russell* and the *Duke of Lauderdale* at Syon House we recognize real interpretation and expression of mind and mood, a phenomenon in Stuart portraiture. We may note, as we pass, that from Riley's studio came Thomas Murrey and Jonathan Richardson who carried over to the eighteenth century its sound craftsmanship and formulas and Riley's honest, earnest approach which are distinct from those of Kneller's School. Also we must bear in mind that towards the

## KNELLER

close of his practice—he died when only forty-five—Riley took into partnership Johann Closterman (1660–1711), who by his natural coarseness of temperament and technique precipitated on his canvases the worst possibilities of the Lely tradition.

We cannot leave the school of Lely without mentioning his closest disciples—apart from his studio hands—John Greenhill (1644?–1676) and Mary Beale (1633–1697). The former, whose boyish work can be examined in the Dulwich Gallery, died too young to fulfil the admirable promise of his best male portraits which are distinguished from Lely's mainly by their English temperament. Mrs. Beale produced a great number of portraits whose only recommendation is painstaking but undistinguished honesty.

Godfrey Kneller (1646–1723) is the "live wire" connecting Lely with the younger men into whose care the British School passed in the eighteenth century. On his arrival in England in 1674 he acquired as speedily as possible the Lely formula, which in his hands imperceptibly changed into Kneller's own. It is curious that though Kneller is alleged to have acquired a Catholic education before he came to England—in Holland, Rome, Venice and Naples—his earliest work betrays no such advantage. On the other hand we must again emphasize that the difference between this foreigner and the run of his English-schooled contemporaries is trained craftsmanship. Though few good drawings by Kneller are preserved we cannot doubt that he habitually used the point, because the brushwork in his more enthusiastic portraits has a rich interpretative freedom, more draughtsman-like than Lely's, recalling in its fluidity the late touch of Van Dyck and in its richness and *alla prima* vigour suggesting something of Frans Hals, and something of Sargent's and Augustus John's most successful results. And at his highest pitch, in the Kit Cat Club portraits at Bayfordbury (1709–1717) and such a masterpiece as *Matthew Prior*, Trinity College, Cambridge, he is a great and original executant. We have remarked that Lely's last phase shows strong style; he allows his brush to suggest or interpret planes and play of light with loose, separate strokes, instead of employing it to lay a smooth, imitative surface. Kneller's style is still more economical and interpretative: from his free and spirited touch come that of Vanderbank and

## STUART AND EARLY GEORGIAN PAINTING

Hogarth. Were it our business in this short survey to analyse the bulk of Kneller's output rather than to select what was good in it we should have to concede much that is deplorable. That Kneller produced more unconscientious and worthless work than any other painter of his class; that in sharply reflecting the cynicism and corruption of his times, without the grace and wit of Congreve, he generally failed either to rise above his circumstances or to make them amusing; that his own cynicism undoubtedly corrupted the conscience of his school—all this we should have to allow. But it is fitter to observe that he made painting honoured in his world, kept sound craftsmanship alive, was a power on whom the whole fraternity relied, and founded, directed and disciplined the first painters' Academy in London to which the achievement of British art in the eighteenth century is in some measure due. (For reproductions of works by these painters see Baker, *Lely and the Stuart Painters* (2 vols.) and *English Painters, XVI–XVIIth Centuries*, Pls. 35–82.)

### III

Kneller's lines were laid in unpropitious times so far as artistic stimulus is concerned. All over Europe at the close of the seventeenth century and the beginning of the eighteenth art was sunk in one of its periodic troughs. In England the air was sterile of the kind of thought or emotion that engenders that unaccountable strange thing, artistic inspiration. The time had come when no artificial respiration or transfusion of artistic blood from foreign schools would serve. What had worked, temporarily, through the importation of Van Dyck and Lely, would not work again even had there been a foreign artist available. If British art were to be saved something deeper and more national must occur. French eighteenth-century art was due to social and political changes, to the new *tempo* in the nation's life and thought. The pomp, the splendour and regimentation of Louis XIV gave way to the worlds of the Regency and Louis XV: palatial grandiosity, victor-consciousness and classic art were replaced by boudoir decoration, by a disillusioned epicurean code and by Parisian genre. None of this could have been grafted on to the England of Queen Anne and the Georges, when England was stirring to a consciousness, unknown since Cromwell's day, of



*Kensington Palace*

*Ph. W. Gray*

JAMES RILEY. Mrs. Elliott





*Messrs. Leggatt*

J. M. WRIGHT. Sir John Aston



*Messrs. Leggatt*

J. M. WRIGHT. Lady in Blue Dress

## THE BANNERS OF BLENHEIM

national importance. In Oliver's time this consciousness was too fugitive and partisan to be creative: but the genius of Marlborough and the achievement of Blenheim and Ramillies had purged Englishmen of the mortification suffered under Charles and James, and of their pawn-complex under William III. From something little better than a European joke—a synonym for vicissitudes and bribed compliance, England under Anne and Marlborough became a power. For a generation the banners won on Blenheim Field were the object of popular admiration at Westminster. With propriety Thornhill could devise great allegories to immortalize the kindling novelty of England's predominance. As Mars Marlborough mounts Olympian stairs to Britannia throned upon the World. Queen Anne, translated to divine realms gives "ye Ballance of Power to Europe, who receives it kneeling: Cebele and Neptune representing Earth and Sea offering tribute to her, with Peace and Concord her Attendants." With equal sincerity Thornhill could cast "the Queen as Britannia, Peace bringing Plenty to Great Britain, Wisdom, Love, and Sincerity as Attendants on Britannia whom Fame is coming from a distance to Crown." In the years when those trophies were a vindication and the active remembrance of greatness recovered, and later in the peace and prosperity that Walpole kept, the artists who compose the eighteenth-century English School grew up, as a century before the founders of the golden age of Dutch painting had come to maturity in the glow of Holland's triumph. There was no sudden overnight transfiguration; but in the gradual process of natural growth English painting flowered forth—the artistic expression of England's self-assurance.

To the student of British eighteenth-century portraiture the most striking and engaging phenomenon is the difference between the Old School portraits of Kneller and Michael Dahl (c. 1659–1743), that sound and incorruptible painter, and the portraits of about 1760, of which Gainsborough's and Reynolds' are best known. Nearer scrutiny sees the gradual transition between these arbitrarily marked points, so that studied in detail the Kneller School (including subdivisions such as Riley's line of descent through Richardson to Hudson) passed by imperceptible small modifications into the early works of Ramsay,

## STUART AND EARLY GEORGIAN PAINTING

Reynolds and Gainsborough as well. The sharp shock of the difference between a Gainsborough or Reynolds' portrait in 1765 and a Dahl or Jervas portrait of thirty years earlier is indeed absorbed if we scan piecemeal the intermediate works of Hudson, Highmore, Ramsay, Bartholomew Dandridge, Thomas Hill and of young Gainsborough and Reynolds themselves. But none the less the difference between not merely the technique but also the temper of the Old School and the fully formed new is so striking as to engage close study.

Changes in national temper are usual, but the account that might be made for the difference in this respect between a Largillière or Rigaud and a Nattier or Tocqué hardly applies to the difference we are examining in England, a change not so much of mode as of humanity itself. To us the men and women in Kneller's, Hudson's, Hogarth's and early Ramsay's portraits are "period" people; relics of a world that was apparently incapable of our emotions. And then, almost in a twinkling, as we reckon time, first in Gainsborough's Ipswich period, and next in Reynolds' post-Italian portraits we recognize people of our own kind and time, subject to the humour, kindness and charm, the poetical romance and the subtle, nervous disquiet with which we sympathize. Technique does not account for this, nor travel and study. For Gainsborough's unique perception of *naïveté* and nervous sensibility was gained in Suffolk and developed at Bath, and Reynolds' expression of frank, modest manliness and the assured but unassuming graciousness and breeding of English ladies was not picked up in Venice or the Vatican. We must look to more general and fundamental causes, not only in the painters themselves but in the English world of which they were but a part. Historians doubtless have noted the apparent anomaly that in a time so generally deplored as that of the first two Georges English painting became the most sensitive in Europe. Already in George II's time our portrait painters had surpassed their foreign contemporaries in vision and expression, and in painter-like quality. Convinced that art is not an abnormal singularity but rather the manifestation of a country's mind and mood, in terms of artistic emotion, I cannot suppose that Gainsborough, Reynolds, Cotes and their lesser contemporaries in portraiture invented and produced *in vacuo* the graciousness, the

## ENGLISH SOCIETY

poise and culture that soon after 1750 became general in English portraiture. We must assume that the outward aspect and inner content divined and recorded by these artists register a fundamental change undergone by the English mind itself. Contributory evidence is found in the steady growth of humaneness and compassion, in the prevailing higher ideal of women, towards which the ensample and influence of three queens had builded far more than is commonly realized, and in the general (as opposed to the narrow and unrepresentative zone of the mere Court) happy and kindly tone of social relations throughout England. No graver error can be made than that of judging a society by the partial fragmentary evidence of Court life memoirs and smart-set scandals. For those who may doubt the change that by the middle of the eighteenth century was transfiguring English society, satisfaction lies in comparing the records made by the most perceptive observers on the spot—the portrait painters, who, as a matter of course, expressed the ideals of their time. They, even more effectively than playwrights and novelists, are the graph-markers, so that the portraiture of Charles I's reign, of the Restoration, of the mid- and late-eighteenth century, of the Regency and the Victorian era infallibly registers the alternation of ideal.<sup>1</sup>

As regards the English painters themselves, contrasted with their French contemporaries, we must be struck by their more realistic approach. While French painters on the whole painted generalized types the English from the time of Hogarth onward were seriously interested in the individuality of their sitters. The French, on account of their higher and thicker walls of caste distinction, were constrained to represent their patrons on ideal principles; though inoffensive this convention was a handicap in reading and expressing character. The English, on the other hand, eyeing their patrons levelly could gauge something of their inner quality and sympathize with their feelings. This equality of relation was part of a social system in which the sons of county families could sit on the same school benches as the village boys and share with them a common horn-book. The result of this

<sup>1</sup> "The National Portrait Gallery has helped me in many ways. Men who use the brush are often as shrewd observers as those who use the pen and it is unwise to disregard their testimony." (F. S. Oliver, *The Endless Adventure*.)



## STUART AND EARLY GEORGIAN PAINTING

democratic temper is the more evident if we compare the portraiture of Hudson and Highmore with that of Nattier and Tocqué, contrasting the blunt independence of the former with the supple amenities of the latter. Reversely we may speculate whether in France such a comradely approach as Hogarth's to his *Servants* (National Gallery) would have been *en règle*.

### IV

But there is another striking phenomenon to engage the student of English painting towards the middle of the eighteenth century. This, in a few words, is freedom of pose and design, and ambition in draughtsmanship. Many correlated causes produced this freedom and endeavour. Under Kneller's autocratic directorship an Academy with a Life Class was opened in 1711: it may be difficult now, when nearly every large town or borough in the land has its art school and life class, to grasp the momentousness of this step and its cumulative effect on succeeding generations of painters. Thornhill followed Kneller in directorship, and rival Academies came into existence under Cheron, Vanderbank and Hogarth. Then, probably through William III's sympathies and entourage, Dutch pictures had become numerous enough in England to influence our painters; the influence of Jan Steen on Hogarth is important. But more influential, as I think, was the effect of French genre or conversation pieces. Carriers of this French influence were Parmentier, Prudhon (in England 1711-1726), Latour, Joseph Nollekens (1702-1748), Philip Mercier (1689-1760), and Gravelot (in England *c.* 1740), without speculation on the number of pieces by Watteau, Pater or De Troy that were available in Dr. Mead's and other collections (e.g. Bragge's, Peter Delmé's, and Lord Burlington's) for artists' study.<sup>1</sup> Some have played with the idea that Longhi, Guardi and Piazzetta may have had a hand in stimulating English genre: possibly, too, Marco Ricci with his landscape genre contributed a mite of influence. We have, moreover, an incomplete idea of the ease and pace with which

<sup>1</sup> Vertue notes, "Lewis Duguernier, disciple of Mr. Chatillon of Paris . . . came to London about 1707; was a good designer, etcher, and engraver, especially small historical subjects for books or plays. He drew in the Academy very well . . . died September 19, 1716, aged about 29."



*Ph. Grove*

*Dutchess College Gallery*

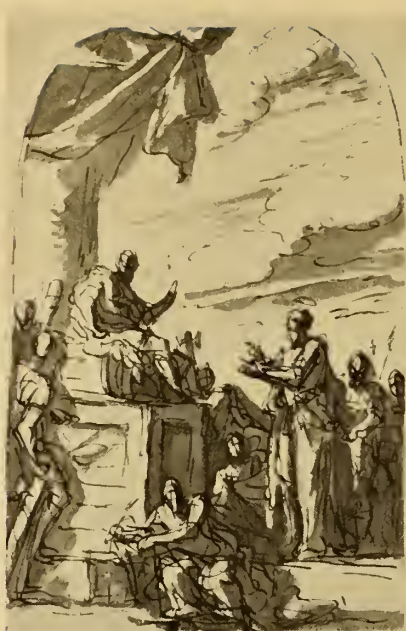
VANDEBANK. Portrait of a Lady



*Formerly in the collection of A. Buttery, Esq.*

*Ph. Macheth*

JONATHAN RICHARDSON. Portrait of himself



*British Museum*

THORNHILL. Drawing for St. Paul's decoration



*The Noel Family*

B. DANDRIDGE. The Ladies Noel

## MURAL PAINTERS

artistic influences spread, and of how large an area may be infected from a very small nucleus; half-a-dozen prints or pictures, passed round at the "Rose and Crown," the Society of Virtuosi or the Academies would have been enough. But whence these influences came is less significant than their outcome. For in Hogarth's *Beggar's Opera*, illustrating Gay's play of 1728, we have a picture so thoroughly itself and non-derivative as to be an original production. The practice of etching, too, contributed to quick draughtsmanship, as did the illustration of plays and the painting of landscape for engravers.

Yet another cause of the loosening of English draughtsmanship and design was the association of our painters, for example Thornhill and Hogarth, with Laguerre, Sebastiano Ricci and Bellucci, for in such contact with the baroque (or even the Rococo) the village angularity and awkwardness of our native design was to some extent rubbed off. One need but compare typical family groups by painters like Charles Phillips (1708-1747)<sup>1</sup> or that charming artist Arthur Devis (c. 1711-1787), who were unaffected by free foreign influence, with those of Gawen Hamilton, Hogarth and Dandridge to realize the difference this influence made even in the conversation piece, which played its part in educating the British School.

A closer chronological examination of the decorative movement in England at the end of the seventeenth and early in the eighteenth centuries gives us facts that bear on the development of English painting in Thornhill's and Hogarth's hands. Antonio Verrio worked at Windsor, Hampton Court and elsewhere (Vertue says he was made Gardiner to James II, with a salary of £700) from Charles II's time, almost to his death in 1707<sup>2</sup>; a good accessible specimen of his is *The Sea Triumph of Charles II*, at Hampton Court, far better than what remains of his ceilings. Vertue noted at Kensington "a long picture, Sig. Verrio's first

<sup>1</sup> I am aware, thanks to Mr. Whitley's invaluable material in *Artists and their Friends*, that this Charles Phillips copied Watteau. But to the best of my knowledge none of his groups reflect such an influence. He died so young that we can judge him only by his early work.

<sup>2</sup> A letter at the Record Office, May 10, 1703, to William Lowndes, states that "having finished the Queen's Staircase at Windsor, and being commanded to do a great work at Hampton Court, payment for the Staircase would be welcomed."



## STUART AND EARLY GEORGIAN PAINTING

sketch for the painting of Windsor Hall." And in the Great Hall at Chelsea Hospital a Noble Painting of Charles II on horseback, with several other figures, life-size, designed by Verrio but finished by Mr. Cook. This, too, can still be seen and compared with Ricci's *Ascension* in the Chapel. Benedetto Gennari worked for Charles II; rather deplorable pictures by him can be observed at Hampton Court. A de Critz, as we have seen decorated Wilton about 1648, and Robert Streater (1624-1680) had worked at Oxford and in London. Henry Cooke (b. 1642) having travelled much in Italy, painted the Choir of New College Chapel, Oxford, staircases at Ranelagh House, and Lord Carlisle's in Soho Square, and decorated Sir Godfrey Copley's house in Yorkshire, and the Hall of Chelsea College; he was an active member of the Academy of 1711. Peter Berchett (b. 1659), a Frenchman, came to England 1681, worked for Verrio for a year, returned to France for about another year and then came back to England, working for "some Nobleman in the West Country, painted that piece at Oxford," i.e. the Chapel of Trinity College, Oxford, also the Duke of Schomberg's house, Pall Mall, and at Ranelagh. He then worked in William III's Dutch palace at Loo, subsequently coming back to London. He produced also small histories, was a founder member of the Academy, competed for decorating St. Paul's, and died January 1719-1720.<sup>1</sup> Louis Cheron (b. 1660) came here in 1695 and worked at Boughton, Chatsworth and Burleigh. He too painted small histories, etched and drew for the engravers, started an Academy in 1720 and according to Vertue was much imitated by the younger people. Anthony Sevonyans (or Schonians) painted staircases. Antonio Pellegrini came from Venice in Queen Anne's reign and decorated Kimbolton, Lord Manchester's house in Arlington Street, the Duke of Portland's in St. James's Square, Lord Burlington's hall, Castle Howard, Bulstrode and Sir Andrew Fountaine's house at Narford, the Sir Andrew whose family Hogarth painted in 1735. In 1711 he was a member of the Academy, where "he drew very often" and "set the model well." Vertue says he painted large easel

<sup>1</sup> See *Walpole Society*, XVIII, pp. 65, 87; Vertue's Note Books. Vertue commends his drawings and paintings of small classical histories with glowing landscapes.

## MURAL PAINTERS

pictures, was "prodigious quick," with very noble and fruitful invention, and Walpole adds that he painted many small histories as well. He left England in 1718, and finally in 1721. Marco and Sebastian Ricci worked here, the latter decorating Burlington House where his *Diana and Attendants* and his *Venus, Tritons, and Naiads* still adorn the main staircase, and his ceilings the General Assembly and Council Rooms. But for a "Buy British" seizure on the part of Lord Halifax of the Treasury, Ricci might have got the commission to decorate Hampton Court in place of Thornhill. He also painted the cove above the altar of Chelsea College Chapel with the *Ascension*, which, as such things go, admitting the sprawling gesticulating mode derived from Corregio and Raphael, is effective, and the staircase at Bulstrode. Vertue commends his easel pictures, and sums him up as better and more masterly "than any painter now living or any we have had . . . in this nation for many years." Jacques Parmentière (1658-1730), in England *c.* 1677, like Berchett worked on William III's Dutch palace at Loo, and then up and down the country but, according to Vertue, principally in Yorkshire. Vertue in 1727 noted the *Joseph and his Brethren* (1709) on the staircase at Worksop as Parmentière's best work. Louis Laguerre, perhaps the most important of them all, came over in 1683 and worked for Verrio in St. Bartholomew's Hospital; then independently he decorated Burleigh, old Devonshire House, Burlington House, Petworth, Blenheim, the Chapel at Chatsworth, which Vertue considered his best work, and other places, including Cannons, the Duke of Chandos' mansion, built 1720. Vertue notes that he also painted several easel pictures: an allegorical grandiose portrait of the *Earl of Macclesfield* at Bighton Wood may be by him. In 1711 he was one of the Directors of the Academy in London, and it is important that Vertue emphasizes his influence on English painters, Thornhill first of all. Lastly of these foreigners we will notice Bellucci, a Venetian who arrived here in 1716 and painted Buckingham House and Cannons. His fellow-decorator there was Sir James Thornhill (1675-1734) in whose remaining works, especially his many drawings, we find the precipitation of these influences, but chiefly, I think, Ricci's. At Cannons, near Edgware, in one house, the efforts of Laguerre, Bellucci, Thornhill, one Signor

## STUART AND EARLY GEORGIAN PAINTING

Francisco and an unknown Symms or Symonds were collected.<sup>1</sup> Thornhill's chief works elsewhere were in the Dome of St. Paul's; at Greenwich, Hampton Court and Blenheim; Wimpole, Moor Park, Stoke Edith, Easton Neston, Keaten in Nottinghamshire, the ceilings in the Saloon and the Secretary's Room at Burlington House, and *The Last Supper* in St. George's, Hanover Square.

Born in 1675–1676 at Melcombe Regis, of good county family, Thornhill is said to have studied under Highmore (presumably Sergeant Highmore, Joseph's uncle) in London. His career is poorly documented. He is said to have travelled, studying the Carracci and Nicholas Poussin, to have started a collection of pictures and drawings and to have got back to England about 1707, the year of Verrio's death and the commencement of Thornhill's work on the Greenwich ceiling (1707–1717). The signed portrait of *Christopher Codrington*, at All Souls, Oxford, is dated 1702, and shows a blend of French with Kneller's influence. In 1711 he was one of the foundation Directors of the Academy, under Kneller's government; in 1715 he began to paint the Cupola of St. Paul's,<sup>2</sup> and succeeded to Governorship of the Academy, while he was engaged at Blenheim, in 1716. Vertue notes, "1716, May 1st, Mr. Thornhill gave an entertainment in the Cupolo of St. Paul's when he began to paint it," and "1719, Sept. 29, Mr. Thornhill entirely finisht the painting of the Cupolo . . . which was begun . . . Sept. 1715. Thornhill." The accounts in the Library of the Cathedral for the half-year ending December 31, 1718, show payments to joiners for making models for Mr. Thornhill and scaffolding: in the next half-year payments occur for lowering the scaffolding, and at Midsummer 1719 Thornhill received £2600 towards painting the Cupola. Midsummer 1720 he received a further £4600, now appearing as Sir James Thornhill; Midsummer 1721 he was paid for the Cupola £5600, and in the half-year 24 June–31 December, 1721, "for painting the Cupola with ye Historys of St. Paul, and other Decorations, the gilding done with Double gold £4000: for painting and gilding the Lanthorn above ye Cupola £450: for painting and gilding the Tambour of the Cupola, from ye Cupola to ye Iron Balcony £2125": in all, £19,375. In 1718 he was

<sup>1</sup> The Inventory of Cannons is in the Huntington Library, dated 1725.

<sup>2</sup> See *Walpole Society*, XVIII, pp. 34, 54, 62, 65.



*Foundling Hospital*

*Ph. Dixon*

HOGARTHII. Captain Coram





*National Maritime Museum, Greenwich*

HOGARTH, Lord George Graham in his Cabin

## THORNHILL AND HOGARTH

promoted to be History Painter in Ordinary to the King,<sup>1</sup> and acted as Steward of St. Luke's Academy; in 1720 he split with the Academy and opened his own which soon failed. He was knighted this year, and not, as most accounts state, in 1715.<sup>1</sup> His travels and more immediately his intercourse with Laguerre and Sebastiano Ricci made Thornhill an accomplished artist. To judge him we must study his admirable and fecund drawings in which he shows rich invention, a mastery of hand and material quite exceptional in his time, and all the signs of kindling inspiration. His thoughts in ink and wash for the St. Paul's Dome *Histories of St. Paul*, and for Greenwich ceiling are delightful: so are his little sample designs for *Histories proper for a Dining Room or a Pavilion of a seat in a Hunting Country*. In swelling to heroic size as they covered walls and ceilings his ideas lost touch with their vivid inception: on the scale required for mural decoration his, or his studio's, drawing went to pieces; but judged by his line and wash, the only intact evidence of his ability, Thornhill takes a rare place in English art. He died in 1734.<sup>2</sup>

### v

As a mural draughtsman and designer Thornhill was Hogarth's superior. Born in 1697 the latter was first apprenticed to a silversmith, Ellis Gamble, for whom he engraved crests. In 1718 he was engraving on copper for booksellers; in 1720 he was a member of Cheron and Vanderbank's Academy in St. Martin's Lane. Of Vanderbank, whom we know by relatively few portraits, Vertue had a high opinion, considering him "of all men born in this nation superior in skill" in drawing and painting. Certain of his portraits explain this enthusiasm, so directly and fluently are they painted. There can be no doubt that Hogarth owed much to him, even more perhaps than to Kneller for his greatest asset—free expression with the brush. Hogarth's fellow-students were Joseph Highmore, William Kent and Arthur Pond. In 1726 Hogarth published his prints for Butler's *Hudibras*: and his first generally recognized paintings are grouped round 1728, when he painted a scene from *The Beggar's*

<sup>1</sup> See *Walpole Society*, XVIII, pp. 34, 54, 62, 65.

<sup>2</sup> The Wall at Greenwich is a fair gauge of his scope and success.

## STUART AND EARLY GEORGIAN PAINTING

*Opera* produced that year; its delicious skill of touch proves long use of pigment. In 1729 he married Thornhill's daughter. Other landmarks in his busy life are *The Trial of Bambridge* (1729), *The Harlot's Progress* series (1731). His Five days' Peregrination, in the company of Samuel Scott and three others, including Thornhill's son John, took place in May 27th-31st, 1732. *Southwark Fair* was painted in 1733, *The Rake's Progress* in 1735, and the same year he started his Academy in St. Martin's Lane;<sup>1</sup> *Captain Coram* (1740): his first journey to Paris (1743): *The Marriage à la Mode* (1745), the prints of *The Industrious and Idle Apprentices* (1747);<sup>2</sup> his second French visit (1748) which produced *Calais Gate* in 1749. In 1751 he painted *Beer Street* and *Gin Lane*, in 1753 he published his book the *Analysis of Beauty*, and his Four Pictures of an Election appeared in 1755. In 1757, succeeding John Thornhill, he was made Sergeant Painter to the King, and he died in 1764.

A lot of raw praise has been lavished on Hogarth as a satirist and moralist and as the founder of the English School. His chief enemy, artistically speaking, was his obsession by himself as rebel and moralist. Instead of pursuing what we can see was the true path of his genius with a single mind he must have wasted incalculable energy in spite and self-conceit. Were he with us to-day he would be continually writing letters to *The Times* airing his grievances and contrivances. But this is not the most serious charge against him: he allowed caricature to come between him and life. Before he had mastered life he made up his types, gestures and aspects of emotions, from imperfect, even crude observation: so that too often his action is ill-constructed and his emotional expression grotesque. Instead of enhancing everyday life to a specially vital vehemence, which is the function of satire and caricature, Hogarth travesties.

The common statement that he "founded" the English School is meaningless. Vertue placed him fairly low down in a list of the prominent painters of that day; and his influence spread no further than to a few coarse imitators. To assess his position truly we should examine his three activities in painting severally. As the decorator of St. Bartholomew's and the Foundling

<sup>1</sup> And his mother died of shock.

<sup>2</sup> Presumably suggested by Lillo's play, *The London Merchant* (1731).



WILLIAM HOGARTH  
The Countess's Dressing Room

London, Tate Gallery





## HOGARTH

Hospitals he is nothing to be proud of: his conception was not mural, like Verrio's, Ricci's and Thornhill's, but genre and easel magnified. As a portrait painter he belongs to the older school of Kneller and Hudson: character interpretation, other than surface, lay beyond his horizon, unless, as in the case of *Simon Lord Lovat*, a strong element of the grotesque appealed to him, or, with the lad in the group of *Hogarth's Servants*, an exquisite simplicity, beyond the reach of caricature, suddenly seized his attention. Many of his contemporaries beat him in what, after all, may be a serious section of the portrait painter's business—the expression of individual character, masculine or feminine. This charge of lack of character is true, too, of his genre protagonists, however stoutly Hazlitt states that Hogarth had “doubled the quality of our observation” by his “deepest insight into human nature.” Rather, we might say, Lamb's stricture of actors other than Munden, who “literally *makes faces*,” whereas “applied to any other person the phrase is a mere figure, denoting certain modifications of the human countenance,” could be made of Hogarth's genre characters. But poor decorator, mediocre draughtsman with his pencil and dull character-reader though he be, Hogarth yet stands in the company of master painters. With oil paint, more than water-colour or line, he was in an element specially his own, able to give his medium a life and subtlety unsurpassed by any other oil painter and to strike out a design of vivid relevancy: sure of his touch, relishing the gamut of his pigment, drawing masterly with his brush and with a fine gusto for strong and subtle colour. But even this just tribute must be qualified. For not exceptionally his painter's touch is marred by the intervention of the anecdotist, fussing and labouring to point a moral. If we truly examine the Soane Museum *Election Series* and *Rake's Progress* we find this conflict. In the best of the *Rake's Progress*—*The Levée*, all but one passage would be a masterpiece in any school of painting: neither Chardin nor Longhi, Daumier, Goya, nor Guardi can beat the quality of all but the principal figure, which over-anxiety for the anecdote has made insipid. Such praise can be applied to smaller and smaller areas as we scan *The Arrest*, *The Marriage*, and *The Orgy* (viz. the girl in the background burning the map), while the prevailing quality in the *Gaming*

## STUART AND EARLY GEORGIAN PAINTING

*House*, *The Prison* and *The Madhouse* is such as we do not expect in masters comparable with Hogarth. So in *The Election* set it is easier to enumerate passages of outstanding excellence than those in which either the design has fallen short or the quality of touch and pigment has been blurred or coarsened by labour. In *The Entertainment* the man knocked backwards by a brick is exceptional in mastery: in *The Polling* no other passage equals the profile figure on the right; in *Canvassing* the man buying from the pedlar is a lone masterpiece, as in *The Chairing* is the sailor, with back turned, wielding his cudgel. Indeed in nearly all of Hogarth's pictures this pull between the "straight" painter, and the busy ingenious mar-style is apparent. A comparison of his line drawings with his instinctive draughtsmanship with brush and oil paint, so manifest in his *Sketch for a Dance* (called the *Wanstead Assembly*), in the South London Art Gallery,<sup>1</sup> in Sir Edmund Davis' *Staymaker* and in the Ashmolean Museum *Enraged Musician*, proves that he was one of those whose natural expression was in mass rather than line. It is hard and perchance grudging to withstand the temptation to which some have succumbed, of regarding the *Shrimp Girl* as Hogarth's consummate intention in painting. In this beautiful, swiftly seen and handled work he almost certainly wrought better than he knew. Had he regarded it as a "serious" work his instinct and the convention of his day (and our own) would have necessitated "finishing," in which the special quality that we admire—its rhythmic handling in unobscured response to vivid perception, would have perished. Rather should we take the rich yet uncongested surface of *Captain Coram*, *F. Frankland* (Sir George Leon's Collection), The Fitzwilliam Museum, *Young Man* or *Quin* as Hogarth's finest conscious achievement in oil paint.<sup>2</sup>

Among Hogarth's contemporaries who were better portraitists is Joseph Highmore (1692-1780). If the drawing in the Print Room of the British Museum, illustrating *The Enraged Husband*

<sup>1</sup> This seems to have been the source of Plate II in his *Analysis of Beauty* (1753).

<sup>2</sup> Thanks to Lord Ilchester's suggestion I have compared, after a very short interval, the Melbury group of *Lord Hervey and his Friends*, with the same subject at Ickworth. Lord Ilchester quoting Walpole's "Visits to Country Seats" (*Walpole Society*, XVI, p. 44), "a copy from one by Hogarth, in possession of Lord Hervey" regards the Melbury picture as by Ranelagh Barret. The composition showed how very clever, and, to eyes not on guard, how deceptive the copyist was.



*Ph. Mansell (?)*

HOGARTH. The Dance

*South London Art Gallery*





WILLIAM HOARE. Countess of Northampton



*Newburgh Priory*

SOLDI. William Hogarth



*Coll. Hon. Mrs. Basil Ionides*

HUDSON. Lady Egmont



*Huntington Library and Art Gallery*

HUDSON. A Gentleman

## HIGHMORE AND HUDSON

is by Highmore it proves him a draughtsman on a different plane from Hogarth, with a sensitive line and subtle pose exceptional in English draughtsmanship at that date. Perhaps its refinements are due to the effect of Hubert Gravelot on Highmore. This French draughtsman (1699-1773) had run a drawing school in London for several years prior to 1745, when he returned to France. Highmore's series of twelve oil pictures, illustrating Richardson's *Pamela* (published c. 1745), shows a similar skill and urbanity and a broader sense than Hogarth's of light and atmosphere. But as a painter he is definitely below Hogarth, lacking his spirit and invention. As we have noted, Highmore was in 1720 a student at Cheron and Vanderbank's Academy, then twenty-eight years old. An etching by him of a head in the British Museum is dated 1723; a portrait of *Sir Thomas Heath* of 1728 and the *Emmerson* (1731: Foundling Hospital) are full of vital character; the *Lady* at Dulwich, dated 1734, with its fresh almost humorous vivacity foreshadows the portraiture of the 1750's. The St. Giles' House *Susannah, Countess of Shaftesbury* (1744) has the wit and sparkle of Latour, with more human character, while the *Man in a Murrey Coat* (1747) in the National Gallery anticipates the lively *savoir-faire* of Reynolds' men portraits of a decade later. Most of his known portraits belong to the 1740's, but some of his later show that, unlike Hogarth, and old though he was growing, he was affected by the new portraiture evolved by Gainsborough and Reynolds. His *Hagar and Ishmael* (1746), at the Foundling Hospital, the only decorative effort by him known to me, is the best of that set of paintings. But this is not extravagant praise.

Highmore's chief competitor, Thomas Hudson (1701-1779), was Richardson's son-in-law and pupil and so an artistic descendant of Riley. His master Jonathan Richardson (1665-1745), Riley's pupil, was not only a sound academic painter, mechanically thorough in his modelling, but also a sound draughtsman with the point. Though not a spirited brushman like Kneller and Vanderbank he sustained a higher level of production. From his ordinary portraits one would not suspect, perhaps, that he was ever disturbed by artistic emotion; as Walpole says, "you see, he lived in an age when neither enthusiasm nor fertility was predominant." But in exceptional pieces, for

## STUART AND EARLY GEORGIAN PAINTING

instance a *Self Portrait* with his face shaded by a tricorne hat, the *Richard Hall* at the College of Physicians and the Bodleian and the delightful and richly painted *Lady Mary Wortley Montague* at Sandon, he surprises us by playing truant from his routine dullness. To Richardson's training and studio canons, mechanized and hardened since Riley's day, Hudson's main characteristics of rotund metallic modelling, usually inexpressive brush work and insensitive impasto, are due. Riley, with all his solidity of modelling, expressed atmosphere also, and in this respect his other pupil, Thomas Murrey (1666-1734), was truer to him. By 1740 Hudson was in full swing and next year took Reynolds as apprentice: in 1748 he travelled to Paris, Holland, and Flanders, and to Italy in 1751. His most prolific period was 1740-1755: Walpole says that Reynolds put an end to Hudson's reign, on his return, that is, from Italy in 1752. Yet just about this time Hudson was doing his best work. Though most known by life-size portraits Hudson sometimes painted smaller full-lengths. Usually too hard and metallic in his quality and inanimate in character, he could produce a manly enough and almost rugged portrait, e.g. the Wrotham *Admiral Byng* and the Foundling Hospital *Theodore Jacobsen*; a modish portrait admirably designed, like the Huntington Library and Art Gallery *Man in a Grey Coat*, an ambitious group not badly disposed (his *Goldsmiths Group* (1751), perhaps inspired by Van der Helst, lately seen in Holland, is an honourable instance), and more rarely a lady's portrait, for example, the *Lady Egmont* (d. 1752) in Mrs. Basil Ionides' Collection, of charm and distinction, painted with a free, loose brush.

### VI

This short survey is hardly the place for an inventory of the unnumbered portrait painters in England during the burgeoning of what we may call the new portraiture, which became conspicuous after 1750. In 1732 Vertue gave this list of oil painters next in prominence to Charles Jervas (1675?-1739) whose respectable work is almost negligible, Richardson and Michael Dahl, whom he called the "old Masters": Thomas Gibson (1680?-1751), a director of the 1711 Academy, a good draughts-



*Formerly in the possession of Lady Nunburnholme*

JOSEPH HIGHMORE. William Wilberforce and Wife



*Fitzwilliam Museum, Cambridge*

JOSEPH HIGHMORE. Scene from "Pamela"





*Ph. Wallace Heaton*

T. HICKEY, Mrs. Abington in  
"The Maid of the Oak"



*Coll. Messrs. Tooth*

H. PICKERING, Gentleman and Wife

## PAINTERS IN 1732 AND 1748

man whose studies from the life Thornhill would use for his Greenwich ceiling, but a tame painter; his best level is seen in the *Samuel Clarke* at Kensington Palace. John Vanderbank (1694 ?–1733) already mentioned for his free accomplished style; the Swede, Hans Huysing (1678–1752–3), the disciple of Dahl and Allan Ramsay's first London teacher: his *Onslow* (National Portrait Gallery, 1840) is typical; Joseph Highmore, Bartholomew Dandridge (*d.* 1751), who should be judged not by his Richardsonian portraits, painted in Vanderbank's freer style, but by occasional groups of children, delightful in unaffected character and free design; in 1737 he illustrated with disappointing stiffness Nivelon's book on "Genteel Behaviour." Presumably he painted conversation pieces, like *Gawen Hamilton* and *Hogarth*. Fuller acquaintance with them may place to Dandridge's credit the *Musical Party* in the Fitzwilliam Museum, now attributed to Hogarth. John Smibert (1684–1751), then in America, where despite his heavy and provincial execution he had a big repute: "Mr. Hogarth—small figures," and Enoch and Isaac Seeman (dying, respectively, 1744 and 1751), typical mediocrities in the environs of Kneller and Vanderbank. Vertue adds the water-colourists James Goupy and Bernard Lens, and Zincke the enameller.

Mr. Whitley,<sup>1</sup> quoting an anonymous *The Art of Painting* gives a list of painters in 1748, including some of Vertue's earlier list, and oddly enough, Gainsborough (aged 21) and Reynolds (25), both unfledged. In this list are Austin (perhaps J. Austen, portraitist), Browne; Barrat (or Barwick), a copyist, whose assumed copy of Hogarth's *Lord Hervey and his Friends* has been mentioned; Blakey; Cranke (James, Senior, I suppose, uncle of the more-famed but elusive Cranke); Dandridge; John Eccardt (*d.* 1779), generally seen as a copyist; Ellis, presumably John Ellys (1701–1757), a student in Vanderbank's Academy in 1720, who painted portraits, collected pictures for Walpole, and was painter to the Prince of Wales; Fry (possibly J. Fry, a portrait painter, or Thomas Frye, an uncompromising painter of a puritanic cast and an engraver); Gainsborough; Joseph

<sup>1</sup> *Artists and their Friends*, I, pp. 102–8. Some have already been referred to; some, of the rather younger generation, will be mentioned later; of the rest, when ignorance does not seal my lips, I add here brief presumable identification.

## STUART AND EARLY GEORGIAN PAINTING

Goupy (1669-1747) a member of the 1711 Academy and royal drawing master to George I: his copies of Raphael's Cartoons were at Cannons; Goodwin; Green (perhaps John, who worked at Oxford *c.* 1750<sup>1</sup>); Grilseir; de Groit; Francis Hayman (1708-1776); Hogarth; William Hoare (1706-1792); Nathaniel Hone (1718-1784); Joseph Highmore; Hudson; Jenkins (perhaps M. Jenkin, portrait painter); George Knapton (1698-1778); Lambert (presumably George, 1710-1765, landscape painter); Bernard Lens (1682-1740, the miniaturist); Mathias; Peter Monamy (1670-1749), marine painter; Thomas Murrey; Edward Penny (1714-1791); Pine (presumably Robert Edge or his brother Simon, the miniaturist); Arthur Pond (1705 ?-1758), an Academy student in 1720, dealer, etcher, and portrait painter; Allan Ramsay (1713-1794), who had set up in London in 1738; Reynolds; Scott (1710-1772), "the London Canaletto"; John Shackleton (*d.* 1767), a poor echo of Kneller; James Seymour (1702-1752), the primitive racehorse painter; Andrea Soldi of Florence (*c.* 1682-1771) who came to England *c.* 1735 and died here; Somers (possibly J. Sommer, a portraitist); Spencer; Smith (perhaps William, the portrait painter); Toms (presumably Peter, R.A., later the drapery painter to Cotes and Reynolds); the two Vanakens (Joseph, the drapery hand for Hudson, Ramsay, etc., *d.* 1749; perhaps it was his brother to whom London views, with figures, are assigned); Vertue notes that the pair went with a party of artists to France in 1748: Van Blake, presumably Van Bleeck (Richard, *b.* 1670, *d. c.* 1733, but Peter, *b. c.* 1700 lived to 1764); Van Diest (perhaps Adrian, son of Adrian the landscape painter, or one John, who painted portraits *c.* 1750); John Vanderbank; Vandergucht (presumably Benjamin, the painter-dealer, whose rare theatrical groups are in some respects but little inferior to Zoffany); Verelst (probably William, Simon Verelst's son or brother; he painted little family groups and rather grim life-size portraits); Wills (presumably the Rev. James, who was Director of the St. Martin's Lane Academy in 1743 and Governor of the Foundling Hospital, to which in 1746 he gave his *Suffer Little Children to come unto Me*; he also painted portraits, e.g. *Stephen*

<sup>1</sup> See Mrs. Reginald Poole, *Catalogue of Oxford Portraits*, I, pp. 33, 34. A James Green was painting bad portraits *c.* 1800.



*Coll. Hon. Mrs. Ionides*

MERCIER. Portrait Group

*Ph. Grove*



*Coll. Mrs. Serocold*

MARLOW. View of Avignon





*Pencarrow*

DEVIS. St. Aubyn Family

*Ph. Cooper*



*Northwick Park*

NOLLEKENS. Music Party

*Ph. Cooper*

## FOREIGN INFLUENCE

*Niblett* (1744) at All Souls, Oxford, *John Gilbert*, Christ Church, Oxford, and *John Nicol* (1756), same place; the best known is a small *Family Group* in the Fitzwilliam Museum, by no means unaccomplished; he died 1777; the next name is Wootton (John, 1668-1765), the most important sporting painter of the mid-century. Then come James Worsdale (c. 1692-1767), portrait painter, and Kneller copyist, who also acted and wrote plays; Wood (doubtless Isaac Whood, a retainer at Woburn where several examples of his drab portraiture remain); Wilks (Benjamin, d. 1749, abandoned portraiture and histories for drawing butterflies and moths); Wilson (either Benjamin, 1721-1788, portrait painter, or Richard, 1714-1782, portrait and landscape painter); Wollaston (John, senior, b. 1672, died at an advanced age; John Junior was working c. 1742-1770; he visited America c. 1750-1767 and interesting portraits by him, quite personal in style, hang in the Museum of New York).

The compiler of this 1748 list of artists although he omits Francis Cotes seems to have dredged deep as regards quality. But in neither of these lists, that of 1732 and that of sixteen years later appear Du Pan (c. 1712-1763), J. B. van Loo (c. 1684-1745), or Philippe Mercier (1689-1760). Van Loo is important because, bringing with him in 1737 an accomplished style and cosmopolitan reputation, he not only captured a large business but also considerably influenced the island painters. To his example and that of Du Pan, whose *Children of Frederick, Prince of Wales* (c. 1746) is in St. James' Palace, are due, I think, the relatively complicated groups that Hudson and Knapton now produced; and to them, to Andrea Soldi and Grisoni is traceable the urbane spirit that becomes more and more evident in English portraiture of c. 1740-50.<sup>1</sup> Nor can we doubt that these foreigners' higher standard of technique reacted on their jealous rivals here. Van Loo retired to Provence c. 1744, but there was another cosmopolitan leaven at work in England. Mercier, who was Steward of St. Luke's Club in London in 1728, introduced a sort of Teutonic French style based on the school of Watteau. His

<sup>1</sup> From Van Loo possibly came the *motif* of the horse standing by its owner that we see later in one phase of Gainsborough and Reynolds. Mr. Whitley, *Artists and their Friends*, I, p. 57, says Rusca (1701-69), competed in England with van Loo and Soldi. Only two engravings of his portraits are at the British Museum.

## STUART AND EARLY GEORGIAN PAINTING

earlier manner, seen in the Windsor Castle and National Portrait Gallery small royal groups of c. 1733 is, of course, nearer its French source, but even in his later life-size portraits, many of which were made in Yorkshire, he retains the linear tradition of Watteau and something of French grace. In the 40's and 50's he produced for the engravers a series of genre pictures illustrating "Rural Life," "Domestic Employment," and scenes such as *Harpax Paying for his Night's Entertainment* (1744). The original picture, now at Brynkinalt, is typical of his skill and limitations, as is Mrs. Ionides' *The Anatomist* (1742).

Conversation pictures by J. F. Nollekens (1706-1748), who brought to England much the same French style in 1733, are seldom seen; yet judging by Captain Spencer Churchill's *Lord Tylney and his Friends*<sup>1</sup> and the closely connected *Musical Party*, at Holland House, he was influentially patronized and doubtless had an effect on his English contemporaries. Of these the most interesting so far as conversation genre is concerned is Marcellus Laroon the younger (1679-1772 ?), son of Marcellus I (1653-1702), who is known for his *London Cries* drawings, engraved and published by P. Tempest in 1711, some showing a certain spirit and anatomical knowledge, and a portrait of *Lord Lovelace*, dated 1689, at Wadham College, Oxford. In his drawings (the few in the British Museum range from 1718-1748) the son blends something of Hogarth's breadth, caricature and obviousness with Highmore's more subtle line and pose. The technical mannerism and monotony of his few known paintings disappoint expectations roused by his pen and pencil drawings. Quite different in approach is Arthur Devis (c. 1711-1787), in whom no foreign influence appears. From his naïve and usually charming conversation pieces the element of converse really is excluded; posed together though they be, his husbands and wives, sisters and brothers, are severally secluded in quiet contemplation. Compared with the puppet families painted by Charles Phillips (1708-1747) Devis' sitters have temperament and gentle breeding, and are kin with the little ladies and gentlemen of Gainsborough's Ipswich "conversation" pieces. Of Gawen Hamilton (c. 1697-1737)<sup>2</sup>, who died relatively young, we can safely say

<sup>1</sup> Exhibited Wembley, 1925 (v. 10), and *Conversation Pieces*, 1930 (131).

<sup>2</sup> See Hilda Finberg, *Walpole Society*, VI, p. 51, etc.



## CONVERSATION PICTURES

no more than that in his groups he followed hard on Hogarth, to whom some of his pictures are still ascribed. From Faber's print of Hamilton's portrait of *Thomas Pocock* (1726) we can infer that he was a sound portrait painter before Hogarth was; Vertue notes the close resemblance between these painters and in his obituary remarks records that many considered Hamilton superior to Hogarth in "Colouring and easy gracefull likeness," and testifies to his "free pencil" and decoration "in a handsome grand manner." His best-known pieces now are the *Strafford Family*, at Wrotham Park and in America, and the *Portrait Gallery Artists' Club* (1735); the former to some extent explaining past confusion of the work of Hamilton and Hogarth. No such confusion arises as regards the groups or single figures of Philip van Dyck (1680-1753)<sup>1</sup> for they are strictly Dutch in temper and in inherited accomplishment. He was perhaps in England for a little while c. 1734. Richard Wilson (1714-1782) in dedicating himself to landscape painting after his return from Italy in 1756 abandoned portraiture. If we may judge by his brilliant finished study for the large group of *George III, the Duke of York, and Dr. Ayscough*, we lost an admirable potential genre or conversation piece painter. This study in Sir George Leon's Collection has a quality of colour and painter-like breadth and directness quite distinct from that of Hogarth and Highmore, and not repeated in Wilson's life-size portraits. Painted in 1748 it is, so far as I know, unique in aim and style, though in tone and spirit nearer Du Pan than another artist of that time.

In closing this condensed account of the generation of portrait painters that prepared the way for the new portraiture we will note some who stand a little apart from the rest. Thomas Hill (1661-1734), born, "as you see," when Lely was in his prime, and for most of his life habituated to the formulas of the Kneller School, always shows an unusual feeling for line and a refreshing and vivacious charm in his portraits of young people; towards his end he developed a freedom of brush and character akin to Hogarth's. George Beare, working in the 1740's and apparently a provincial, practising in the Salisbury district, had a vision and strong technique that can be linked to no known London

<sup>1</sup> His life-size portrait of *Princess Anne and William of Orange* (married 1734) is at Syon House.



## STUART AND EARLY GEORGIAN PAINTING

studio; akin to him in this respect is R. Harvie, working in the 1740's. Then, the Dutch artist Frans van der Myn (1719 ?-after 1772), son of Herman, should be noted. His portraits are uncommon, so that no final estimate of his average performance can yet be made. But the painter of the exceptional and impressive *Robert Leveridge* (1670 ?-1758) at the Garrick Club, in which are many of the elements of great portraiture, cannot be ignored.

Another provincial painter, Yorkshire I think, was Henry Pickering (active *c.* 1750-*c.* 1768). He shows no trace of London styles, but remains provincial always. His nearest parallel is Edward Penny, whom we shall discuss later. As has been said, this history is not the place for treating the unnumbered obscure portrait painters of the mid-eighteenth century; but the following names are those that occur more frequently. J. M. Williams, Fellowes, D. Heins (a Norfolk painter), James Cranke, whose work is largely represented at Sandon; R. Phelps, J. Fayram, T. Gibson, S. Slaughter, the Dublin artist, who kept the King's pictures and died in London in 1765; B. Ferrers and W. Keeble.



*Messrs. Leggett*

R. GRIFFIER. Greenwich



*Vancouver, B.C.*

GEORGE LAMBERT. Mountain Landscape



*Founding Hospital*

*Ph. Dixon*

GEORGE LAMBERT. Landscape and Farm

## CHAPTER V

### LANDSCAPE : SEVENTEENTH-EIGHTEENTH CENTURIES

U ntil relatively modern times landscape was a lingua franca throughout the schools of Europe. We are not surprised, therefore, to find various styles of this lingo in common use in the first hundred years or so of landscape in England. This common speech changed from time to time according to fashion and facilities of intercourse. It will be many years before a more complete study of landscape in England than that made by Colonel M. H. Grant is published.<sup>1</sup> Students of the individual painters, known by name alone, or associated with paintings or engravings, will refer to that work. For our present purpose it must suffice that we roughly note the various types or sources of the early landscape production in this country, from which at last emerged the greatest landscape school of European art, headed by Crome, Turner, and Constable. The first style, of course, is the Primitive, which had come down to the seventeenth century by stages via the Brueghels, Gilles Coninxloo, Schoubroeck, Esaias van de Velde, and de Momper. A good specimen of this traditional landscape is *Old Pontefract Castle* at Hampton Court, apparently once in Charles I's Collection. Named painters of this class<sup>2</sup> in England were Adriaen Staelbent (1580-1662) by whom perhaps is the Buckingham Palace *View of Greenwich* with Charles I and his Court promenading in front; David Vinckeboons (1578-1629), whose views of Richmond Palace are recorded by Walpole; J. C. Kierinx (1600-c. 1660) or "Carings" who made views of London and castles; Vertue noted two pen and wash drawings of 1625, "drawn easily and freely" in D'Agar's sale; C. Bol (d. 1666), whose view of *The Thames and Savoy Palace* is at Dulwich, and Claude de Jonghe (d. 1663) known for repeated pictures of *Old London Bridge*. Later adherents to this ancient style, and works by them,

<sup>1</sup> *A Chronological History of Old English Landscape Painters in Oil*, 2 vols, 585 illustrations.

<sup>2</sup> See, in addition to M. H. Grant, op. cit., Hilda Finberg's scholarly paper on *Canaletto in England*, Walpole Soc., IX, pp. 47-54, and the *Burlington Fine Arts Club Exhibition Cat.*, 1919.



## LANDSCAPE

are Griffiere (perhaps John, 1652-1718); a *Windsor Castle* at Petworth; J. Vostermans (1643-1699); a *Windsor* in Kensington Palace; Hendrik Dankers (c. 1625-1679?), various views at Hampton Court, and Robert Streater (1624-1680) whose *Boscobel House* in this same Palace must be regarded as a late survival of a tradition already superseded.

The lovely landscape water-colours associated with Van Dyck, and the landscape of Rubens had no considerable influence at their time in this country. Primitive conventions had been superseded by those of the Dutch seventeenth century. In Thomas Wyck (c. 1616-1677) who painted Thames and London views a little of the neat old manner blends with the style of Jan van Goyen and Salomon van Ruysdael. Wyck is important because his transmitted influence played a serious part in the development of English landscape. In his son and pupil Jan Wyck (1640?-1702), who settled and died in England, and had a large practice, not only with battle-pieces but also sporting subjects, and in the Flemish painter Van de Meulen (d. 1690), John Wootton (1686-1765) undoubtedly found his models. In 1711 Wootton was a member of the first Academy; he was patronized by the King, the Prince of Wales, the Duke of Richmond, and, one would say, by almost every horse-owner in the country. His best pictures, for example, the series of Windsor Castle, compared with the mediocre pieces that bear his name, prove, I think, that he kept a studio of assistants, whom he trusted with a lot of his work.<sup>1</sup> But at his best he takes an honourable place among the founders of our landscape: for he had a true if rudimentary eye for movement, space, outdoor light and weather. For the same reason Pieter Tillemans (1684-1734), also a founder member of the Academy of 1711, and Steward of the St. Luke's Club in 1725, must be remembered. His early style of c. 1708, based on Wouwermans, is small, spirited, and pretty: his later portraits of horses and their riders are on a scale too large for his ability. But his landscape panoramas are really seen. Another minor landscape painter in the same field but with an unusual sense of colour and atmosphere is R. Griffiere, working c. 1730-1750. Their interest in panorama was doubt-

<sup>1</sup> The inconsiderable example acquired for the National Gallery from the Dillon Collection represents him unworthily.



*British Museum*

SAMUEL SCOTT. Westminster Bridge, N. Bank



*British Museum*

SAMUEL SCOTT. Westminster Bridge, S. Bank



*Teddesley*

SAMUEL SCOTT. Westminster Bridge



*Coll. Lord Hambleden*

SAMUEL SCOTT. Tower of London

*Ph. Cooper*

## GEORGE LAMBERT

less instigated by Jan Sibrechts (c. 1625-1702) who, coming to England in 1672, worked here for nearly thirty years. A view by him, painted, I think, in 1677, is perhaps the earliest of all the pictures made from the famous Richmond Hill. Lastly of this kind let us note Thomas Ross, in whom was the real stuff of English landscape. *A View in Herefordshire*, dated 1741, reminds us of no foreign model, but is seen individually. Other pictures signed Ross alone, whether by this Thomas or another are far smaller in treatment, with horsemen introduced in the manner of Wootton or Tillemans. They lack the breadth and genuine contact of his larger style.

Of the other modes of landscape practised in England in the first part of the eighteenth century that of Gaspard Poussin and Albano was the most employed, even more than the Dutch-Italianate and Claude's. Naturally there was overlapping, so that Wootton sometimes takes a leaf from Poussin, and George Lambert (1710-1765)<sup>1</sup> charmingly improvises on Claude and Poussin and even anticipates Canaletto's *View of Alnwick*. Lambert, I think, must have first studied such a painter as Tillemans. His earliest standard can be gauged to some extent by a *View of Hursley Hall* (built 1718) at Bighton Wood, the house in the middle distance of flat, empty country, with curious small horses like those of Tillemans. Possibly he also painted the large views of *Covent Garden* and *Lincoln's Inn* at Wilton. More developed is his series of East Indies Settlements, purchased in 1732 by the East India Company and now hanging in the India Office. These were engraved in 1734 by E. Kirkall, and c. 1736 by G. Vandergucht. Derived from other men's material they do not convey Lambert's immediate contact with Nature, save in their skies, wherein his special conception of clouds and light can be seen. Later we shall refer to this in connection with his collaborator in this series—Samuel Scott. In 1734 Lambert painted the *Richmond Castle* in Colonel Grant's Collection; between 1733-1738, the four views of *Westcombe House*, *Blackheath*, now at Wilton, and in 1742 the views of *Chiswick*

<sup>1</sup> See Colonel Grant's *Old English Landscape Painters*, I, pp. 35-38, for details and warm appreciation. The date, 1710, accepted for Lambert's birth, seems late, in view of his commission in 1730 or so to paint the East Indies Settlements. Walpole mentions as his first master Hassel.



## LANDSCAPE

*Villa* for the Duke of Devonshire: their importance is their demonstration that before Canaletto's arrival in England in 1746 an accomplished and graceful practice in his genre was established here. Lambert's *Richmond Castle* (1734) is a landscape of clear open light and space not unworthy of mention with Canaletto's stronger *Alnwick Castle* of c. 1753. And the aspiring cloud forms, the sensitively drawn cumulus, the spacious air, and probity of the architecture in Lambert's *Chiswick Villa* pictures show that in essentials Canaletto was no innovator in England.<sup>1</sup> Lambert's classic style, in which perhaps A. Cozens' influence appears, his skill in design and subtle sense of silvery colour are admirably seen in *A Ravine* (Vancouver Art Gallery). Our final hop in Lambert's style is to 1757 and the *Foundling Hospital Landscape*, with a grove and distant winding river. In details linger traces of Claude and Poussin, but the larger influence is Gainsborough's. And yet there is a sense of lighting and true open nature that is Lambert's own and from which Crome may have drawn inspiration. In 1765 Lambert was elected first President of the Incorporated Society of Artists, but he died in a few days. If affiliatory labels must be given at all, that of the "Father of English oil landscape" might more justly be attached to Lambert than to Richard Wilson, at least until a better claimant is verified.

An important event in Samuel Scott's career was his collaboration in 1731-1732 with George Lambert in painting the set of East Indies Settlements already mentioned. Scott's birth, like Lambert's, is usually placed in 1710? but it seems likely that he was born before 1700; he died in 1772. His style of drawing and painting in c. 1731 is fixed by the marine part of the India Office pictures and by his drawing from Rochester Bridge, made on Sunday, May 28, 1732, while his good companions—Hogarth, young Thornhill, Tothall and Forrest lay abed in Rochester relating their dreams. This drawing, included in the

<sup>1</sup> The figures in Lambert's pictures are well drawn and freely painted. Grant holds that Hogarth supplied them, sometimes. Whitley (*Artists and their Friends*, I, p. 219) quotes a newspaper correspondent in 1766, "Mr Lambert never painted figures in his own landscapes." The figures in the *Chiswick Villa* pictures seem to be by more than one hand. I wonder whether Richard Wilson put in the more spirited of Lambert's accessories.



*London. National Gallery*

BROOKING. Shipping Scene



*Coll. Colonel M. H. Grant*

*Ph. Wallace Heaton*

ROSS. View in Herefordshire



*Coll. The Misses Davies*

RICHARD WILSON. Penn Ponds, Richmond



*Pencarrow*

RICHARD WILSON. Italian Lake Scene

*Ph. Wallace Heaton*

## SAMUEL SCOTT

*Five Days' Peregrination* log, and the India Office paintings prove that by 1731 Scott had thoroughly matured his Dutch manner, based on Van de Velde and amplified perhaps by Cuypp and Bakhuizen seen in collectors' cabinets. The log of the trip also indicates that Scott was at least equal in age and standing to Hogarth (*b.* 1697). Nor would Vertue speak of Scott in 1733 as one of the most elevated men in art, had he been no more than twenty-three years old. Now this Dutch period of Scott, which was undisturbed till 1746, was not his first-formed style. A signed view of a *Castle*, in Colonel Grant's Collection, shows that before he turned to Van de Velde Scott had a relatively primitive phase, of delicate tone and lighting and, in comparison with his maturity, thin planes and texture. But this earlier piece is too accomplished to warrant our foisting on Scott's early period crude journeyman views of the Thames. The importance of his collaboration with Lambert must have been the influence of the latter's feeling for skies and out-of-door lighting.<sup>1</sup> For Scott's chief ultimate asset is the quality of his *plein air* perception which differs importantly from that of his Dutch models and was conspicuous ere ever Canaletto arrived in 1746. But, if we may judge by the India Office paintings (allowing for their darkened state) his earlier Dutch phase was brown.

It is possible, even likely, that when Scott's elder contemporary, Peter Monamy (1670-1749), is so esteemed that his pictures are properly cleaned we shall observe in them, too, something of this fair and silvery *plein air*, as even now we can descry a monumental conception of cloud forms. In Scott's large water-colours of *Westminster Abbey and Hall* (*c.* 1738) and *Westminster Bridge*, at the British Museum, we have ample evidence of his perception of this vital quality, and a useful measure of his draughtsmanship. In Captain Herbert's *Engagement between Blast Sloop and two Spanish Privateers* (1745) we have the perfection of his Dutch manner, enriched by a personal sense of light and atmosphere, while in the Teddesley *View of Westminster Bridge* (*c.* 1740-1748) we can actually see the combination of his style before and after Canaletto's advent. The relation of Canaletto's and Scott's designs for Westminster

<sup>1</sup> The skies in the Teddesley *London Bridge* and *Westminster*, which may have been begun *c.* 1740, show Lambert's influence.



## LANDSCAPE

Bridge pictures would seem obvious. Who could suspect the lion of borrowing from the mouse? Yet a puzzle, noted by Mrs. Finberg, is set by Canaletto's drawing in the Heseltine Collection which shows but five arches, extending from the north bank. When Canaletto arrived in London in May 1746 all thirteen arches must have been in position, for, begun in 1738-1739, the bridge would have been opened in 1747 but for a sinkage at the centre. Scott's *Westminster* at Teddesley shows a fragment also, four arches reaching from the north. Having witnessed the whole progress of the building, years before Canaletto came, Scott must have seen it in this stage, whereas Canaletto could not. The Teddesley picture, as letters from Scott prove, was in progress in September 1748, and by June 1749 not dry enough to varnish. A fair inference is that a drawing made *c.* 1740, when but four spans were built, was the beginning of the picture, with a not unreasonable rider that Canaletto knew that drawing.

While there is no doubt that Canaletto's standard of firm design and richer pigment fortified and expanded Scott's ideas, the chief effect of the new-comer on him was more in detail than in essential principle. From *c.* 1746 onwards Scott's figures take the poses of Canaletto's, dogs haunt his quays, innumerable little people throng the river banks and an effort to emulate the Venetian's rich impasto, in details, is evident. But Scott's training had not equipped him for that calligraphy in paint which is the very soul of Canaletto's craftsmanship, though in one particular, the gilt ornament on ships, he could passably imitate Van de Velde. Perhaps he realized this or naturally reverted to his older style when the spur of Canaletto's presence was removed in 1753. For in his later pictures, of 1753 (Lord Hambleton's *Tower of London*), and 1771 (Mr. Walter Burns' *Tower of London*), for instance, he resumed his Dutch way of detail painting.<sup>1</sup> Scott's authenticated characteristics are luminosity and *plein air*, an expression of solid bulk and, as in Lady Margaret Douglas's *Westminster Bridge*, a turn for strong tone pattern; flimsy tone and flat ill-drawn detail should be regarded as school work. In time we shall discriminate more strictly between

<sup>1</sup> Incidentally I have seen pictures in J. Vernet's style attributed to Scott during his lifetime. Mrs. Solly has a river bank drawing by Scott dated 1753; in his Dutch style.



Private Collection, late Dorchester House Collection

RICHARD WILSON : A Landscape



## SCOTT'S FOLLOWERS

Scott and the mass of his and Canaletto's journeymen imitators. Scott doubtless employed a large school for shop repetitions and attracted followers who copied and recopied his designs. William Marlow (1740-1813), his pupil, who copied Canaletto, became quite independent and eclectic, combining Poussin, Joseph Vernet and current Italian modes: more cosmopolitan and sophisticated than his master, he had a pleasant personal quality of hazy light. C. James (working c. 1760)<sup>1</sup> was a pretty colourist, with something of Van der Heyden's minute propensities, and J. Richards (working c. 1760) introduces Hogarthian figures into his brownish street scenes. Professional copyists of Canaletto were W. James, to whom it is customary to assign Scott repetitions; Baudin, flourishing c. 1740; Francis Harding (died c. 1766), and later, J. Ellis.

The last Dutch-manner marine painters whom we will note are Charles Brooking (1723-1759), who worked mainly in the mode of Van de Velde, Dubbels, and van de Cappelle, with a pleasant breadth and air, and a truly Dutch neat pencil; he also experimented in the stormy style of Joseph Vernet; and William Anderson (1757-1837) whose water-colours and fewer oils, of the first part of the next century, worthily conserve the traditions and standard of Dutch marines.

Now on the confines of the great period of English landscape we find Salvator, Gaspard Poussin and Claude the main influence on Richard Wilson's (1714-1782) first Italianate grand style. Before he went to Italy in 1749 he had painted landscapes, the earliest at present recognized, of c. 1736-1746, suggesting clearly the influence of Lambert or some similar painter. His brilliant

<sup>1</sup> William James (working c. 1740-1771) is oft mentioned as a Canaletto follower. Many Thames pictures now at Kensington Palace have been assigned to him: none of them is signed, nor, I think, engraved. As for C. James, unless my memory and notes mislead me Mr. Walter Burns once had a view of *The Monument* signed "C. James 1759." A. Joli (c. 1700-1771) has been classed as a Canaletto follower. I have seen him only in a quite distinct kind of painting, nearer to Tillemans or W. Bellers (working c. 1740-1760). It is customary, too, to rank such pictures as Nebot's, Boitard's, and the Woburn *Covent Garden Market*, attributed to Pugh, as Canaletto School: they seem to me to be rather an offshoot from Hogarth. Lord Woolavington has two large Nebots, one signed and dated 1749, showing Fruit Stalls with women. They are rather like crude Wheatleys plus Dutch still life.



## LANDSCAPE

technique as a portrait painter, before he left for Italy, has been mentioned. It may be borne in mind that Thomas Ross, whose landscape of 1741 has been noted, painted in Herefordshire at no great distance from Montgomery, Wilson's native country. A key picture in the question of Wilson's early landscape is the *Dover* (associated with Muller's engraved *Dover* of 1747, after Wilson); the roundel *Hospitals* (St. George's and the Foundling) of 1746 are no criterion, save in their foliage and figures which are akin to Lambert's. The *Dover*, on the other hand, may well reflect this artist's influence and certainly owes nothing to Canaletto. In spirit, moreover, this picture of his thirty-second year really contains the essence of Wilson's eventual expression. His sojourn in Italy from 1749-1756 naturally widened his knowledge of the tricks of his trade; turned him into a cosmopolitan designer, schooled him in drawing with the point and showed him how the best Italianate landscapists used nature. So that when he came home he could reflect many influences, such as Claude's, Gaspard Poussin's, Vernet's and Salvator's. But it is debatable whether his ultimate value to English landscape was much increased by foreign study. Undeniably it gave him grammatical expression, and clarified and made fluent his utterance; but if we compare his best and most personal work with Claude's, to which he paid special attention, we must admit that its final value resides in its difference of vision. And it was on this quality in Wilson's landscape that both Turner and Crome fastened. Precisely the same lesson is learned in comparing Turner with Claude. Wilson's finest Italian production is illustrated by the *Torre del Grotte* (versions at Pencarrow and Ramsden Hall), his finest English in the well-known *View on the Wye* (National Gallery), the *Twickenham and Hounslow* (in the Ford Collection), and the *Misses Davies' Penn Ponds* in which Turner is foreshadowed. The quality that distinguishes the *Torre* from any Claude oil painting is its nearer approach to the vital non-picturesque essence of nature that exceeds and eludes man's recipes; the lawless, wanton power of living nature that at no man's beck shifts the vast masses of the sky and disorders the neat orthodoxy of behaviour expected and ordained in the sheltered studio. Both Claude and Poussin recognized this wayward elemental power, and in his incompar-



*Ph. Cooper*

RICHARD WILSON. Snowdon from Llyn Ogwen

*Nottingham Art Gallery*



Coll. Sir George Leon, Bart.

RICHARD WILSON. Prince of Wales, Duke of York and Dr. Ayscough

Ph. Cooper

## RICHARD WILSON

able drawings and rare passages in exceptional pictures the former realized it. But as a rule they were too straitly bound to part with their classical principles for lyrical romance, or to surrender to uncanonical perception. In Wilson, on the other hand, in spite of insular shortcomings in classical perfection, there seems to move, as we sensibly say, the breath of nature, so that in his pictures we apprehend the passion of transient light and glory, rather than the sweet serenity of endless afternoon. And his ardent realization of the very hour, the very streams and fields he painted, convinces us of emotion fired by intimate experience, rather than of rational and scholarly invention. For us, his compatriots, the content in his English landscapes of reality heightened by lyrical emotion seems more to be desired than a classical ideal, and Wilson's importance to lie just in his ability to animate the tradition that he could hardly have escaped with this living truth. In this respect he is an artist whom Corot would have saluted as a precursor. Apart from this lyrical expression are a few mountain pieces, such as Mr. Marsh's *Cader Idris*, the Nottingham Gallery *Snowdon* and certain drawings, in which, as Binyon has said, he anticipates the poetry of Wordsworth and declares a new conception of design and treatment, allied to that of Alexander Cozens.<sup>1</sup> Here again he was an inspiration to Crome and Turner, as in his quite personal use of fat pigment achieved before he went to Italy, he helped both Crome and Morland. As often happens the pith of Wilson's significance to landscape painting escaped his disciples, of whom the best-known were Joseph Farington and William Hodges. The master's reputation as a painter has to combat not only the products of a hoard of imitators, but also, we must allow on reputable evidence, his own unhappy pot-boiling.

<sup>1</sup> Wilson's contemporaries refer to his admiration of Momper, the Flemish sixteenth-century mountain painter, and of Cuyp. It is possible that in the pieces just referred to, especially the drawings, Wilson had Momper in the back of his mind. It is easy to see how Cuyp helped him. For an analysis of Wilson's palette and other data, e.g. his study of Titian in Venice, see Whitley, *Artists and their Friends*, I, pp. 380-388. For Wilson's imitators see M. H. Grant's *Chronological History of Old English Landscape Painters*, and T. Wright, *Richard Wilson* (1824).



## CHAPTER VI

### MINOR PORTRAIT PAINTERS, c. 1740-60

Mr. Whitley's quoted list of painters in 1748 can be sorted into heaps: (1) apparent nonentities (though one never knows), (2) painters of the older Kneller-Vanderbank era, and (3) those who overlap from that era into the new portraiture of c. 1750-1760. I have tried to convey that certain of the older men, e.g. Hudson, Highmore, Arthur Devis and Thomas Hill evolved from the style and temper of their youth and middle time into the more genial and urbane temper of the mid-century, whereas others, e.g. Murrey, Richardson, and Hogarth died unchanged. We now must consider more particularly a few of the artists in the third heap. Francis Hayman (1708-1776) was a prominent figure in his day. In 1741 Lord Radnor, for whom he was then working at Twickenham, writing extravagantly of his gifts, deplored that he had "fooled away many years at the beginning of life in painting Harlequins, trap-doors, etc., for the play house." At this time Dr. Macro was in treaty with Hayman for a ceiling painting for his house at Norton, Suffolk. In 1746 Hayman presented his *Moses in the Bulrushes* to the Foundling Hospital, and in 1748 was arrested with Hogarth for sketching at Calais; the same year he was recommended to the Duchess of Portland as a drawing master. In 1755 he took the chair for a body of representative artists in their abortive negotiations with the Dilettanti Society for the foundation of a Royal Academy, and in 1759 submitted a scheme for the public exhibition of artists' works. In 1764 he was Vice-President of the new Society of Artists and President next year; unseated in 1768, he became a founder member of the Royal Academy.

A French visitor in 1765 speaks highly of Hayman's Vauxhall decorations, painted for Jonathan Tyers c. 1740, and Walpole traces his reputation to them. But as only engravings of the Vauxhall pictures have come down to us we can judge Hayman by but a few small groups and single portraits, and an occasional life-size bust. On this evidence we can say that compared with Hogarth, Highmore or Devis, to whom some of Hayman's small whole lengths are ascribed, Hayman is a coarse executant,

## KNAPTON AND B. WILSON

with a monotonous plebeian type of countenance. According to a contemporary correspondent, quoted by Mr. Whitley,<sup>1</sup> his backgrounds "have frequently been executed by a variety of hands." But there can, I think, be little doubt (from such evidence as his *Mr. and Mrs. Kirby* in the Portrait Gallery) that Gainsborough in his 'prentice years in London, c. 1744, had been associated with Hayman, for whom a standard lower than that of his National Portrait Gallery and Garrick Club examples should not lightly be accepted.

While negotiating with the Dilettanti Hayman may have faced their Limner George Knapton (1698-1788), whose strangely dual standard may puzzle the privileged visitor to St. James's Club which houses the Dilettanti portraits. Knapton, who Walpole says painted chiefly in crayons, began as an engraver, and had studied the antique in Italy before 1740. His pupil in pastel, Francis Cotes, commends his crayons next to Rosalba's and Liotard's.<sup>2</sup> But Knapton's pastels are of less interest than his later oil paintings when he had freed himself of the fatal slickness to which his early crayon habit had conduced, and outgrown an absurd inspiration from Roman cameos or busts. In these later portraits (e.g. the Greenwich Sir J. Norris) something of Hogarth's tone and atmosphere blends with Hudson's temper, and in his group of the Dowager Princess of Wales with her children, in Marlborough House, the influence of Van Loo appears. Knapton's most attractive mood, in which the temper of the new portraiture is clear, is seen in the Dulwich *Lucy Ebberton* (606). And if the attribution to him of the *Arnold Boy*, in the Fitzwilliam Museum, be sound, as the drawing of the hand suggests, this charming portrait, with all its faults in structure, suggests potentialities apparently unfulfilled.

Compared with Knapton Benjamin Wilson (1721-1788) is somewhat nebulous, as too is Arthur Pond (1705?-1758). They are linked together in our uncertain view of them by equally uncertain portraits of Peg Woffington, and as etchers. Our documented knowledge of Pond is slight: in 1720-1721 he was a student in the St. Martin's Lane Academy: in 1737 he

<sup>1</sup> Op. cit., I, p. 219. French influence was strong in the Vauxhall paintings.

<sup>2</sup> Whitley, op. cit., I, pp. 267-268; compared with Liotard's Knapton's pastels lack colour and vivacity; with Rosalba's charm and bloom.

## MINOR PORTRAIT PAINTERS

made a pastel portrait of *Henry Fox, Lord Holland*, now at Melbury, and probably the companion piece of *Susannah Strangways Horner*. About 1740 Vertue refers to him as a "top virtuoso," having in mind his activities as dealer and connoisseur: in 1751 Pond was one of those hoaxed by a "Rembrandt" etching, made by Benjamin Wilson: in 1754 he was among the prominent artists petitioning the Governors of Christ's Hospital to appoint one Jacob Bonneau drawing master, and he died four years later. Portraits engraved after his originals number some dozen to fifteen, and in Lady Harrison's Collection near Brixham is a portrait of *R. Snow* signed and dated 1738, and three companion pieces indubitably by Pond. These very few indisputable examples of his style are inferior to pieces such as the National Portrait Gallery *Peg Woffington* and Lord Bearsted's *Lady and Gentleman at a Table*.<sup>1</sup> But there is sufficient similarity in feeling to warrant at least the conjecture that these last may represent Pond's final style.

In this connexion we must, however, allow for our ignorance of Benjamin Wilson's various styles. In 1751 he seems to have etched well enough to take in Hudson with a forged Rembrandt: and by 1756, as Reynolds was irresistibly advancing, he was making £1500 a year by portraiture, and Hogarth, so Mr. Whitley says, was trying to arrange a partnership with him. In 1759 a correspondent of Lord Nuneham writes that a portrait by Reynolds is "almost as well as Wilson could have done."<sup>2</sup> Immediately accessible evidence on Wilson's portraiture round about this time is found in the Dulwich Gallery *Lady* (593) signed and dated 1753, and the Portrait Gallery *James Parsons* of 1762: neither suggests that Wilson ever ran Reynolds close. The former may, however, be a clue to the authorship of portraits such as the Melbury *Elizabeth, 1st Countess of Ilchester* (41), with which Pond's name has been tentatively associated.

There must, however, be another side to Benjamin Wilson abutting on Zoffany. The association of these two appears in Mr. Whitley's account<sup>3</sup> of Wilson's slight difference with Garrick over Zoffany, whom Wilson had engaged as drapery painter, and

<sup>1</sup> Exhibited B.F.A.C., *Neglected English Masters*, 1932 (135).

<sup>2</sup> Whitley, *Artists and their Friends*, I, p. 154.

<sup>3</sup> *Artists and their Friends*, II, pp. 249-252.



*Dulwich College Gallery*

*Ph. Grove*

KNAPTON. Lucy Ebberton



*Marlborough House*

*Ph. Wallace Heaton*

KNAPTON. Princess Augusta and Family





*Formerly Messrs. Knoclers*

GAWEN HAMILTON, Earl of Strafford and Family



*Mrs. Derek Fitzgerald*

F. HAYMAN, Children of Jonathan Tyers

## WILLIAM HOARE

in the old tradition that Garrick recognized Zoffany's authorship of a picture of Garrick and Miss Bellamy attributed to Wilson. Wilson's early style in little figures is seen in a signed and dated picture once in John Lane's possession,<sup>1</sup> and two portraits of the actor King, at the Garrick Club; his paintings of Garrick in *Lear* and *Hamlet*, for which Garrick wrote from Italy in 1764, would represent his later. From this evidence, which is not excessive, we are not justified in concluding that Wilson approached either Zoffany or Wheatley in accomplishment.

Judged casually William Hoare of Bath (c. 1706?–1792) would be regarded as the Richardson of his day. His master might have been Richardson: at least his style of modelling, his rather wooden temper and general colour are in the Richardson-Hudson tradition. But, we are told, he was first a pupil of Grisoni who was in England 1715–1728?, then went to Italy for nine years, a pioneer in this respect, and there made friends with Battoni. The surprising part of all this is how little he shows of foreign advantages well taken: though a portrait of *Francesco Geminiani* signed "W.H. 1735" sold at Christie's in 1924, and attributed to Hoare, certainly indicated Italian influence. It is supposed that on his return to England he first practised in London. Vertue knew him at Bath in 1740, where his pastels had a vogue. In this medium he is as a rule a heavier Francis Cotes; perhaps he too studied crayons under Knapton, and he certainly learnt something from Battoni. He made a tour in 1749 in France and the Netherlands and in 1751 came to London, where his practice, though no doubt considerable, was cramped by Ramsay and Hudson. He went back to Bath suffering no serious competition until in 1759 Gainsborough settled there. It is certain that in time this invasion affected Hoare's practice: but writing in 1777, from Rome where he was studying, Northcote mentions Hoare's son—Prince Hoare—as having an independent fortune of two or three hundred a year, from which we can infer that during his fat years at Bath Hoare senior did well enough to survive Gainsborough's rivalry.<sup>2</sup> In 1769 he was nominated an Academician, not having been a founder member in 1768. As we have implied, most of Hoare's recognized work suggests that he made little advance on the portraiture

<sup>1</sup> *Connoisseur*, XLVIII, p. 136. <sup>2</sup> Whitley, *Artists and their Friends*, II, p. 308.

## MINOR PORTRAIT PAINTERS

of Richardson: and so few of his women portraits are known that we have scant material for judging his ability to enter into the spirit of the new portraiture. On the other hand isolated works by him—for example, the *Lady Fitzwilliam*, at Cambridge, of c. 1753? and his *Frances, Countess of Northampton* of 1757 indicate that the temper of the 1750's, which found fullest expression in Reynolds and Gainsborough at the end of that decade, was to some extent shared by Hoare. And on more particular investigators may fall the duty of crediting to him some of the portraits of c. 1755–1765 now hopefully regarded as by Reynolds.<sup>1</sup>

Of all these painters of the younger generation whom we found in the list of 1748 Allan Ramsay (1713–1784) must have seemed the most promising at that date, for both Reynolds and Gainsborough were then virtually untried. Ramsay on the other hand had been in town for ten years after studying for two (1736–1738) in Italy. His first London master had been Hans Huysing, Dahl's one and only named disciple. Perhaps the germ of Ramsay's eventual shortfalling was picked up in Huysing's studio; he might have done better by going either straight to the aged Michael Dahl, to Richardson or to his countryman Thomas Murrey. Or, again, there may have been some temperamental inhibition in Allan that rendered him, as a painter, inveterately insensitive of the finer shades of characterization. It is notable that Jeremiah Davison, another Scot, and Thomas Murrey show a kindred obtuseness. In any case Ramsay is an instance of the artist whose bolt falls short, not through lack of technical equipment—for Ramsay was a good draughtsman and colourist and a sound man with his brush—but through phlegm of sensibility. He drew with the point better than Reynolds and Gainsborough, so far as structure is in question; his most personal colour schemes are charming and original: a few of his women portraits exhibit awareness of breeding and culture; in a larger number of his male portraits his perception of virile character is apparent. And yet, compared with Gainsborough and Reynolds, and Cotes as well, he lacks vitality and human flexibility.

No doubt he acquired his draughtsmanship in Italy between 1736–1738: he settled down in Covent Garden in 1738, and as

<sup>1</sup> They will also have to get J. S. Schaak's women portraits into focus.

## ALLAN RAMSAY

Mr. Whitley indicates<sup>1</sup> made his headquarters in London for the rest of his life, paying periodic visits to Edinburgh to paint his Scottish stay-at-home patrons. Mr. Whitley quotes an unusually interesting criticism by Vertue in 1739 of the technique brought from Italy by Ramsay, whose practice was to "dead colour" his heads in "one red colour or mask before he put on the flesh colour." But by the time the "faces are painted four, five or six times over little or nothing of that first red is to be seen." Compared with the valuable manner of Dahl, Kneller, Lilly, Riley, or Dobson, Vertue held Ramsay's to be "rather lickt than pencilled: neither broad, grand, nor free" but more like the "finished, laborious, uncertain, modest French, German, or Dutch way." He concludes that many young scholars at the Academy excelled him in drawing and that Vanaken the drapery painter's services had counted for much in Ramsay's growing business.

But Vertue, visiting Ramsay's studio in 1751, thought his pictures "much superior in merit than other portrait painters; his men's pictures strong likenesses, firm in drawing, natural tinctures, and true flesh colouring. His Ladies delicate and genteel—easy, free likeness—their habits and dresses well disposed and airy; his flesh tender, his silks and satins, etc., shimmering, beautiful, and clean . . . his portraits generally very like, rather a true imitation of nature than any mannerist." Perhaps the most significant extraction from these two criticisms is that the superiority in Ramsay's style and standard between 1739 and 1751 was due not to the advantages of travel abroad but to maturing in that English atmosphere, in which a setting for the eventual achievement of Gainsborough and Reynolds had during some fifteen years been gradually prepared. Another interesting point is Vertue's preference for the broad interpretative brushwork of a Kneller, a Dahl, or a Riley, over the "lickt, laborious, and modest" surface of French painting. To a shrewd technical judge like Vertue, brought up on the masterly breadth—the painter-like interpretation of Kneller's *Kitcat* series, Ramsay's smooth imitative textures of c. 1740 must have been distasteful: and from his introducing "German" into his category of "finished" foreign ways we may surmise that the sleek and oily surface of the Seeman brothers had long offended him.

<sup>1</sup> *Artists and their Friends*, I, pp. 56, etc.



## MINOR PORTRAIT PAINTERS

Apart from these philosophic points Vertue's two criticisms are pretty true of Ramsay in 1739 and 1751. Had he lived for ten more years to know Gainsborough's or Reynold's portraits in 1761, we cannot doubt that what in Ramsay's studio, in 1751, had appeared as a vision of delicate gentility, and free, easy likeness, would then have seemed to old Vertue's honest eyes but a dim foreshadowing. But when in 1751 he set Ramsay above his fellows, he was comparing him with Hudson and Highmore. In our view his preferment was justified as regards Hudson, but Ramsay had not yet exceeded Highmore's *Wilberforce* picture, his *Susannah, Countess of Shaftesbury* (1744) at St. Giles' House, or the National Gallery *Man in a Murrey Coat* (1747). By 1751 Ramsay had probably modified his zeal for red "dead-colouring," for from about this period a more pleasant silvery colour becomes his characteristic. A curious feature in Ramsay's *œuvre* is its capricious unevenness: anomalies are frequent. Among the wooden, lifeless portraits normal to his work in the early '40's we are surprised by exceptional pieces of vitality and spirit. From his habitual and accepted style of the earlier '50's will suddenly emerge some strangely naïve portrait of a girl which in its simplicity, one might say *gaucherie*, is incompatible with the sophistication and academic modelling of that phase of Ramsay. It seems as though his roving eye had caught one of Gainsborough's Ipswich portraits. Towards the close of this decade Ramsay appears to settle down for good into a style compounded of himself and Reynolds: some of his best men portraits, e.g. his *Dr. Mead*, shrewd and strong, are of this time. But later still we find him painting *Caroline, Lady Holland* (1766), a repetition of which has passed for Roslin's and *Molly, Lady Hervey*, confused with Drouais.<sup>1</sup>

Edward Penny, as we have seen, is in the list of 1748. His variety, which would excuse a suspicion that there were two or even three Pennys, is perhaps his major interest. But his chance of longer notoriety is due to Barry's preferment of him to Hogarth, because of his "superior relish and knowledge of the figure, and academic skill," and to Lamb's consequent fine scorn,

<sup>1</sup> The best account of Ramsay at present is in Sir James Caw's *Scottish Painting* (1908) pp. 28-33. We anxiously await a fuller work from him. Ramsay revisited Italy in 1756 and 1775.



*London, Royal Academy*

E. PENNY. Self Portrait

*Ph. Wallace Heaton*



*Dutch Gallery*

BENJAMIN WILSON. Portrait of a Lady

*Ph. Grove*



*Coll. Andrew Reid*

ALAN RAMSAY. A Lady in Pink and Black

*Ph. Annan*



*Foundling Hospital*

ALAN RAMSAY. Richard Mead

*Ph. Dixon*

## PENNY AND HONE

and "eager desire to know who this Mr. Penny was." Well, Edward Penny (1714-1791) who, according to Edwards, worked in Rome before 1748, exhibits apparently incompatible phases. Firstly as the painter of some half-dozen Heathcote children, round about 1753, which are colourless pieces somewhat in the manner of William Hoare's pastels of children. In 1756 he was painting little portraits set in landscapes, as Devis did. In 1759 he painted his life-size *Self Portrait* now at the Royal Academy, with a curious almost china-like finish, with which I associate the *Christopher Smart* in Pembroke College, Cambridge. Not so china-like but comparable are two Heathcote portraits<sup>1</sup> of c. 1760, *Sir Thomas Heathcote* and *Anne, Lady Heathcote*. His *Death of Wolfe* was exhibited at the Society of Artists in 1764, his *Marquis of Granby giving Alms* engraved in 1769, and his *Clive receiving the Lord Clive Fund from the Nawab of Bengal*, now in the India Office, was painted in 1773. Apropos of Penny's *Death of Wolfe*, in which the soldiers are in British uniforms, it should be recognized that this preceded by seven years West's more famous *Death of Wolfe* which is generally credited with having been the first picture to break the tradition of painting modern soldiers in classical costume. Penny's historical pieces, while neat and rather dry, have none of the almost polished finish of the *Self Portrait* of 1759, but are freer and easier in touch and drawing than the little single figures.<sup>2</sup> In 1768 Penny was one of the founder members of the Royal Academy which he served repeatedly as hanger and as Professor of Painting till 1793.

Two other painters in that 1748 list have survived with more than nominal interest: Nathaniel Hone (1718-1784) and Robert Edge Pine, whose birthdate is usually and absurdly given as 1742, who died 1788-1790. Hone, born in Dublin, was still studying in Italy in 1752, in his thirty-fourth year. In England he began as a travelling portrait painter until, having married money in York, he could afford to set up in London. He worked impartially in enamel, miniature and oil, paying the price of this versatility in the quality of his oils. He can be

<sup>1</sup> These portraits are at Bighton Wood, Alresford.

<sup>2</sup> Walpole's criticism of Penny's *Wolfe* was "not hard nor glaring as most of the present time." Versions of the *Granby* and *Wolfe* are at Petworth.



## MINOR PORTRAIT PAINTERS

taken more seriously in his unpretentious pieces, like *Kitty Fisher* in the National Portrait Gallery, than in his artificial and elaborate portraits.

Pine was an artist of far sharper mind; as he occurs in the 1748 list, and among the signatories of the letter recommending Bonneau as drawing master to Christ's Hospital in 1754,<sup>1</sup> he must have been born nearer 1720 than 1742. In 1749 he and his brother were Reynolds' friends: in 1760 he won the prize of the Society for the Encouragement of Arts, with a picture of *The Surrender of Calais*;<sup>2</sup> in 1763 he carried off another in the teeth of Romney. He went to Bath in 1772, where Gainsborough was supreme, to America in 1782, where he painted Washington, and was back in London in January 1783 painting Sarah Siddons. He soon returned to America where he died. His best-known portrait, *David Garrick*, is an imperfect index to his quality which is original and ingenious. Edwards records that he was "considered among the best colourists of his day" but was of "a restless and litigious turn of mind."<sup>2a</sup>

We have noted that the list of 1748 omits Francis Cotes though it includes the stripling Gainsborough and Reynolds. Cotes (1725 ?-1770) was their exact contemporary and the one painter who stands up to their competition. Walpole commends him only as a pastellist, and Edwards, while quoting Hogarth's verdict that Cotes excelled Reynolds as a portrait painter (Hogarth died 1764), repeats that his chief excellence was in crayons.<sup>3</sup> Our larger perspective lets us see that Cotes' oils are far more important than his pastels in which he was instructed by Knapton.

His earliest style, judged by the Melbury *Lady Ilchester* (1748) and its pendant *Stephen, 1st Lord Ilchester*, both in pastel, though of course based on Knapton's, is better and nearer to Hoare's. In temper these portraits belong to the old tradition of the '40's, and in craftsmanship are sounder than Reynolds' oil paintings of this date. The pastel of Cotes' *Father*, nine years

<sup>1</sup> Whitley, *Artists and their Friends*, II, p. 317.

<sup>2</sup> Edwards says it belonged to the Newbury Corporation; they seem unaware of it to-day. <sup>2a</sup> His *Worsdale* (Christie's, May 2, 1932) was a robust fine portrait of 1766.

<sup>3</sup> The critic of *The Public Advertiser* writes in 1764 that Cotes' portraits may justly vie with Reynolds'. His *Taylor White* (1758: Foundling Hospital) does.



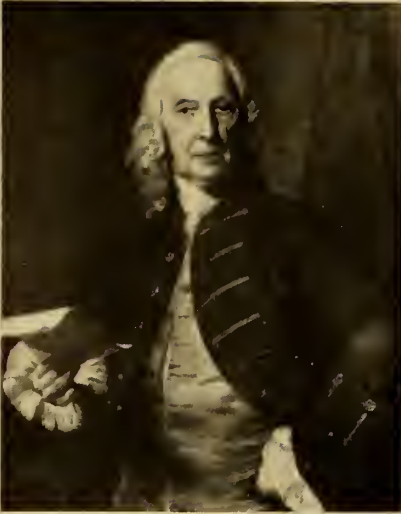
*The Burdett Family*

COTES, Sir Francis Burdett



*Coll. Duke of Buccleuch*

COTES, Duchess of Montagu



*Garrick Club* *Ph. Wallace Heaton*  
F. VAN DER MYN. R. Leveridge



*Coll. General Howard-Vyse* *Ph. Grove*  
TILLY KETTLE. Mrs. Vyse



*Formerly in the Ramsden Coll.*  
NATHANIEL DANCE. Portrait Group

## FRANCIS COTES

later, in the Offices of the Royal Academy, is more atmospheric and *sfumato* and more modern in spirit. Indeed Cotes' pastels of the '50's, clearly stimulated by Rosalba's, wax steadily in charm and animation. In the *William O'Brien* (1763) at Melbury, which Walpole regarded as the best portrait in the Spring Gardens exhibition that year (which contained Reynolds' *Ladies Montagu*), and its pendant *Lady Susan O'Brien*, we see that Cotes has come definitely into the new world of sensitive and charming portraiture. Through the last decade of his life Cotes gains in spirit and virility; the iconographically interesting but insipid *Paul Sandby* (c. 1759) in the Tate Gallery, is quickly outstripped; as is the *Gentleman* (1765), in the National Gallery (ex Holford Collection); his large oil of *Queen Charlotte and the Princess Royal* (1767), at Windsor, is uncommonly successful for a Royal commission; his *Lord Hawke* at Greenwich, his *Lord Buckinghamshire* at Mount Edgcumbe, are strong and interpretative, and his *Lord St. Vincent* (1769) in the National Portrait Gallery, the *Duchess of Montagu*, in the Buccleuch Collection, are fit to hang with the best of Reynolds' and Gainsborough's contemporary works. The criticism that slips Cotes into a sentence or even paragraph as a talented follower of Reynolds is too casual. His oil technique is his own, successfully derived from his early crayon practice; his drawing, acquired in the same way with the point, is better than Reynolds', and so far as structure is concerned more certain than Gainsborough's. His blond and silvery colour, again brought over from his use of pastels and a study of Battoni, is individual, and as a rule his chemistry of pigments was safe. In characterization his *Sir Francis Burdett*, his *St. Vincent*, and his *Hawke* well exhibit the seriousness and flexibility of his interpretation.<sup>1</sup>

In 1768 Cotes was one of the four petitioners to the King for the establishment of the Royal Academy and a founder member; in 1770 eleven of his pictures were exhibited there. Death cut

<sup>1</sup> A writer in 1766 avers that Cotes, seldom painted his own draperies. An interesting point about this drapery painting is the difference between Toms' touch when painting a Reynolds' dress and when painting a Cotes. Edwards asserts that Toms painted the lovely dress of the Woburn *Elizabeth Keppel as Bridesmaid* (1761) by Reynolds, and subsequently worked for Cotes and West. Whitley, *Artists and their Friends*, I, p. 219, and Edwards, *Anecdotes*, p. 54.



## MINOR PORTRAIT PAINTERS

him off that same year, aged but forty-five, at the height of his achievement with a reserve of promise in hand. Though we have insufficient ground for suggesting that if he had lived another twenty years he would now stand in the same class as Reynolds and Gainsborough, we are warranted in thinking that he might have stood with, or above, Romney next in order.

Nor was Nathaniel Dance (1735-1811) in our list of 1748, being then too young, but we may as well get rid of him here. Edwards does not mention him, but he attained a fair position and was one of the founder members of the Royal Academy. Having, it is said, studied under Hayman he went to Italy, where he still was in 1765, though sending pictures to the Society of Artists in London. Stories of his infatuation for Angelica Kauffmann are well known. His style at this time is influenced by Pompeo Battoni, as his conversation pieces of English gentlemen seated and standing outside Rome testify. At this time his types are round-headed and full-jawed, his texture close and even, his colour warm and sometimes brownish. His diploma portrait of *Cipriani* (c. 1768) at the Royal Academy is quite different, and may be taken as a guide to the excellent training in drawing and direct painting that those painters underwent. In this *Cipriani* we also find a change in type, preparing us for the more refined, longer-faced, and more sentimental people in Dance's later style. These are usual in the later '60's and '70's and indicate the influence now of Reynolds, now of Romney. In 1774 he sent an *Orpheus lamenting Eurydice* to the Royal Academy, then ceased exhibiting in 1776. Sixteen years later he reappeared with a singular large landscape in which his ambition was to reproduce the vivid unconventional tone and colour of nature. From what one reads<sup>1</sup> his picture must have been as striking to his public as Millais' *Ophelia* was to his. A similar exhibit in 1784 was described by Copley as "of the Camera Obscura kind, a direct imitation."<sup>2</sup> He sent for the last time in 1800.

<sup>1</sup> Whitley, *Artists and their Friends*, II, p. 162, etc.

<sup>2</sup> Where are Dance's landscapes now?





*Coll. Duke of Buccleuch*

REYNOLDS, Lady Betty Montagu



*Port Eliot*

REYNOLDS, Anne Eliot, Mrs. Bonfoy

*Ph. Wallace Heaton*

## CHAPTER VII

### REYNOLDS

Reynolds' life, his circumstances and the chronology of his pictures are more fully documented and explored than are those of any other old master. He was born at Plympton in 1723, the year of Kneller's death. His father was the Rev. Samuel Reynolds, master of Plympton Grammar School, and his mother was Theophila Potter, granddaughter of the Rev. Thomas Baker (1625-1690), of Ilminster, Somerset,<sup>1</sup> known as the Mathematician, and Vicar of Bishops Nympton. Other salient and propitious factors in his artistic development are these. In October 1741, aged seventeen, he was sent to London and articled to Thomas Hudson, then aged forty and not yet at the top of his powers, for four years: this agreement was broken in August 1743 in such a way as not seriously to impair their friendly relations. Presumably at once Reynolds returned to Plympton; he certainly was painting in that neighbourhood in 1744. It is to this period, we may assume, that he would allude in after days: "when I was a very young man I met with much success in painting small portraits at a guinea apiece. During some warlike preparations . . . I went down to paint naval officers at Portsmouth. I had a partner . . . who used to rub in the draperies."<sup>2</sup> He was back in London in December 1744, introduced "by his master's means into a club composed of the most famous men in their profession." The probability that he frequented London from 1744 till 1749, when he sailed for Italy, is stated by Mr. Whitley, who infers that he was working in London, perhaps in conjunction with Hudson, right up to his departure. Sailing in May 1749 he halted at Port Mahon, Minorca, apparently in October, and was yet there in mid-December, having a good time at "Balls at the Generals and on Board the Ships" and painting many portraits. He was in Rome in April 1750, copying in the galleries; among other things a Rembrandt *Self Portrait* in the Corsini Palace. He left Rome (after visiting Naples) on the 3rd of May 1752, and calling at

<sup>1</sup> We Bakers of Ilminster like to mention this.

<sup>2</sup> See Whitley, *Artists and their Friends*, I, pp. 75, 104, 141-2, etc.



## REYNOLDS

Foligno, Perugia, Assisi and Arezzo made Florence on the 10th. There he stayed till July 4 and thence, via Bologna and Parma, reached Venice on July 24. Sojourning till August 16, he then by quick stages passed on to Milan, stopped there four days, and so to Paris where he remained a month, getting home on October 16, 1752. After three months' recuperation in Devonshire he settled down to business in town, residing successively in St. Martin's Lane (hard by the Academy where he was working in 1755), Great Newport Street (1753-1761), and finally Leicester Fields—or Square, as we now say, in the house at present occupied by Puttick and Simpson. It must be noted that such was the growth of his business that by *c.* 1753 he was employing studio assistants.<sup>1</sup> For glimpses of Reynolds' effects on his public in the day-spring of his success we have Walpole's letter to Dalrymple in 1759 and a press criticism of the 1760 exhibition at the Society of Arts. Walpole was struck by Reynolds' "bold tempestuous colour," his dignity and grace; yet in competition with Ramsay's delicacy he was not, so Horace thought, successful as a woman painter. The critic of that first public show of English painting was bowled over by Reynolds' "copious and easy invention, his graceful attitudes, great truth and sweetness, his light, bold, mellow, and happy pencil, and the magic of his light and shade." In 1768 Reynolds became the President of the new-born Royal Academy and visited Paris: in 1769 he was knighted: in 1771 he visited Paris again, and ten years later Belgium and Holland: in 1775 the Uffizi Gallery in Florence invited his *Self Portrait*; in 1782 Fanny Burney mentions his "two shakes of the palsy" and Walpole writing of the 1783 Academy Exhibition notes a drop in Reynolds' standard. In 1785 he was in Brussels buying at the auction of the Emperor Joseph's looted pictures; the list of his sitters ends in July 1789 and about October the sight of his left eye was lost.<sup>2</sup> In September 1791 he was well enough to walk five miles without complaining of fatigue, but on November 5 he made his will,

<sup>1</sup> He acquired the first, Giuseppe Marchi, in Rome; the second, Peter Toms, one of Hudson's hands, came into Reynolds' studio, according to Leslie and Taylor, in 1753.

<sup>2</sup> Leslie and Taylor, II, p. 621, quote an undated memorandum in Reynolds' writing to the effect that when he lost his left eye "the right also for these last three years [had been] failing by degrees."

## REYNOLDS' PHASES

anticipating total blindness. In January 1792 the *Morning Herald*, reporting the extremity of his condition, hopes for a speedy release, which came painlessly on February 23. By his own wish he was buried in St. Paul's rather than at Westminster which he regarded as "much too crowded already" and more like "a stone-cutter's shop than a Christian Church." Romney, who in his heyday diverted much of Reynolds' practice to himself, insularly called him "the greatest painter that ever lived." Respectable opinion is still divided as to the superiority of Reynolds or Gainsborough as painters and artists; but there can be no doubt that taking into consideration his place in time, and regarding his worldly standing with his peers, his cosmopolitan scholarship and rank and native genius, Reynolds did more than any other of our masters to make English painting great and honoured.

His work may conveniently be divided into three or even four categories; his *juvenilia*, ending with the Italian journey in 1749; the adolescent, ranging from 1752 when he returned home, to round about 1762-1765; the mature, extending to 1787, when the National Gallery *Heathfield* and *Heads of Angels* were achieved. But towards its close this last phase is interspersed with works of the fourth category, in which the studio's share, not only in the draperies, but also in the heads preponderates. Of these four categories the "mature," from *c.* 1765 to 1787, freed of interspersions, is most known and intelligible, while the *juvenilia* and workshop zones are at present less explored. The adolescent category, uncomplicated by shopwork, is therefore the most straightforward and in some ways the most exciting.

It would, I think, be profitless to attempt to discern Reynolds' 'prentice works done in Hudson's studio, 1741-1743. The standard of his quality *c.* 1744 when he was painting in Devonshire can be gauged by the *George Gibbon* (*d.* 1745), Lieutenant-Governor of Plymouth, in the Plymouth Gallery. It would be too ingenious to pretend that this work really differs in outlook or execution from the general output of Jeremiah Davison or Hudson. It is rather by an act of faith, fortified by contributory evidence elsewhere, that we accept this old traditional ascription.<sup>1</sup>

<sup>1</sup> This applies also to the portraits of the Kendall family of which some six are recorded by Leslie and Taylor. I have been able to see two of them, in which, so far as I could judge, Reynolds can be detected by faith only. Their date is 1744.

## REYNOLDS

The supporting evidence lies in Mount Edgcumbe, in the portrait of *Richard, 2nd Lord Mount Edgcumbe*; at Port Eliot in *Captain Hugh Bonfoy* and in Lord Morley's *Captain Ourry*. In these the gap between Reynolds and the older tradition widens slightly. Different from them and much more personal to Reynolds is the portrait of *Richard, 1st Lord Mount Edgcumbe*, which in its friendly, genial temper is nearer to Highmore than to Hudson, and in its flatter planes more like Kneller and quite distinct from the smooth, rounded and almost bladder-like conception of the mask that Reynolds expresses in his second period. With this *Lord Mount Edgcumbe* I should associate a charming but exceptional portrait of Reynolds' elder sister *Mary Palmer* (b. 1715), in the Plymouth Gallery, in which something of the *naïveté* and simplicity of Hogarth's *Servants* is apparent. Apart, again, from all these is the small *Eliot Group* of 1746, in which one might hazard we see the young painter's intention of emulating the vivacity and movement of such foreigners as Van Loo, Soldi, or Amiconi, in a design certainly suggested by Van Dyck's *Wilton Pembroke Family*. We know of no precedent in either Hudson or Highmore for the lively *motif* of the boy pursuing Captain Hamilton, who carries a child, pick-a-back, against the sky. But this idea may easily have been developed from the *Wilton* picture or from something seen in an Amiconi composition. As regards the midget children seated in front, they remind one more of "conversation" Family pieces (e.g. by W. Verelst) current in Reynolds' 'prentice days. Quite different, again, is the *Somerley Boy Reading*, signed "1747 Jo Reynolds pinxit Nov." An inveterate "influence-hound" would here wonder how by 1747 Reynolds had received from Rembrandt the suggestion for this diffused half-shadow and these cheesy loaded lights. More fortunate students of William Gandy than I, remembering Northcote's mention of a portrait by Gandy that might be mistaken for a Rembrandt, will find in the *Somerley* picture sanction for the old tradition that Gandy, and his maxim that colours ought to look as if composed of cream or cheese, played an important part in forming Reynolds.

From Gandy and his cheesy textures to the Bolognese, Raphael, Michelangelo and the Venetians was the wide step spanned by Reynolds before we meet him again in the '50's at his



*Ph. Jarman*  
Guildhall, Bury St. Edmunds

REYNOLDS. Earl of Bristol



*Ph. Wallace Heaton*  
Coll. The Earl of Morley

REYNOLDS. Captain Ourry





London. St. James's Palace  
REYNOLDS, Lord Rodney



Weburn  
REYNOLDS, Francis, Marquess of Tavistock  
Ph. Wallace Heaton

adolescent stage. Perhaps our first impression on this reunion is how little he has changed fundamentally. Male portraits by him of as late as 1759 differ only in externals from those made before he took that step. The Bolognese have taught him much of chiaroscuro; his ideal seems to be the utmost simplicity of planes within the mask, and a mask projecting into the light and receding into shadow with almost the smoothness of an egg. In direct expressive draughtsmanship with his brush and the rhythms of interpretative handling he shows no interest. Nor can we say that his feeling for the quality of paint has much developed. At this early phase of his adolescence his pigment is often thin and rather scratchy, unmindful of Gandy's recipe and remote from the rich loading of his full maturity.

But among these male portraits which fundamentally are bound to the old tradition we find others in which the new spirit of Reynolds is set free: portraits like those of *Captain John Hamilton*, in the Duke of Abercorn's Collection and at Port Eliot,<sup>1</sup> in which Bolognese feeling and chiaroscuro and Reynolds' own romantic temperament produce new portraiture. It is, however (contrary to Walpole's judgment), in Reynolds' ladies portraits of *c.* 1755 and onward that we find the most satisfying and charming manifestation of his liberty. The *Pencarrow Mrs. Molesworth* and the Port Eliot *Anne Bonfoy* are the type of Reynolds' special expression of the English genius in woman portraiture. His romantic temperament differs widely from Gainsborough's; their experience and craftsmanship transcend those of Cornelius Johnson, as much as the draughtsmanship of Holbein surpasses theirs. Yet all these meet in their various yet similar response to the peculiar charm of English womanhood. As Reynolds proceeds and the fashions of his time change he paints pompous boring great ladies, insipid and prosaic ladies, as who does not? He also gives a fling to his ambition to be classical in a grand allegoric style, usually with stodgy results. But as long as his powers lasted he preserved his precious romantic sensibility to the sweet candour and gracious spirit of children, youth and women. Nor, in my view, did he topple

<sup>1</sup> An earlier date for the Abercorn portraits has been suggested, placing them before the Italian tour. This seems to me improbable. John Hamilton was drowned in 1755.

## REYNOLDS

over into a cult of this childishness and charm; in his authentic portraits these qualities are not underlined. Even those which by difficulties encountered in the handling seem to veer towards archness or forced playfulness, are brought up into the wind by some sharp or subtle perception of the genuine. Examples of this romantic sensibility in Reynolds are innumerable: I will but mention in addition his *Francis, Marquis of Tavistock* (1758) at Woburn, and the *William, Earl of Ancrum* (c. 1757) now in America.

An ineradicable quality in Reynolds was the fundamental romanticism which appeared before he went to Italy and which, I think, came from Van Dyck. In this respect he may be said to have expanded the feeling that was abroad in English portraiture in his youth, while Gainsborough in his essential realism developed along another route. This natural bent in Reynolds was accentuated by his bias towards Van Dyck and his early impressions in Italy. But already by 1760 he was painting the *Warren Ladies* and the *Duchess of Hamilton* in the classical manner, chastening his romantic sensibility with what he thought was statuesque grand style. He kept this up for at least fifteen years, no doubt finding it on occasions a useful recipe in the case of dull or unsympathetic ladies in whom his romantic nature found no response. The famous *Graces decorating Hymen* (1773), in the National Gallery, and the truly inspired and monumental *Sarah Siddons as the Tragic Muse* (1784) in the Huntington Library and Art Gallery are the most justified of all his essays in this style which was alien to his real mood. One of his most conspicuous failures is the *Lady Sarah Bunbury Sacrificing* (c. 1765) now in Chicago. His great successes in his maturity came from indulging his own mood. Of his children portraits the Duke of Buccleuch's *Lady Betty Montagu* (1755), the *Lord George Seymour* (1770) at Ragley, *Master Bunbury* (1780) at Philadelphia, the *Ladies Yorke* (c. 1760), once in the Lucas Collection, and the Wallace Collection and Lansdowne *Strawberry Girl* (1773) declare this. Among his women portraits the perfect *Nellie O'Brien* (c. 1762) at the Wallace Collection, so lovely in its colour and human sympathy; the *Jane, Countess of Harrington* (1779) at the Huntington Library and Art Gallery, which in its different way stands with Gainsborough's *Mrs.*



*Ph. Wallace Henton*  
Coll. Lady Burton

REYNOLDS, Lady Sunderlin



*Ph. Wallace Henton*  
Woburn Abbey

REYNOLDS, Lady Elizabeth Keppel





*Huntington Library and Art Gallery*

*Official Ph.to*

REYNOLDS. Jane, Countess of Harrington

## LATE REYNOLDS

*Graham* as an epitome of what is most gracious, fair, and queenly in English womanhood; and the *Lady Sunderlin* (c. 1786), in Lady Burton's Collection, represent the variety and understanding of his genius. While from the great gallery of his mature men's portraits we might pick the *Heathfield* (1787) in the National Gallery, the *Keppel* (1780) there, too, and the other at Woburn; the *Admiral Rodney* (c. 1787), the *Admiral Barrington* (c. 1788), late and laboured though it be, and the *Count Lippe-Buckeburg* (1764), all three full-lengths at St. James' Palace, as typical of his gift, unexampled in English painting, of conjuring forth a noble ideal of fortitude and monumental power.

In the mechanics of design—rich and scholarly pattern-making, Reynolds, especially in his groups, surpasses Gainsborough. But in a perhaps more vital concern, the ethics of painting, he is in a different and perhaps lower order. For generally speaking his ideal of paintership did not include more than direct surface imitation in pigment: as one might say the use of his material like plaster or clay to model or suggest the modelling of a low relief. The distinct nature of linear interpretation with the brush was not in his philosophy, so that there is no rhythmic interdependence of touch throughout his pictures. Connected with this, of course, is his use of assistants; Toms, Gill, Roberts, Barrett, Northcote, Barron, Doughty, Clark and Elford are some of the names known. Perhaps Gardner and even Lawrence may have taken a hand in the studio's activities. An interesting picture in this context is the *Rockingham and Burke* (1766) at Cambridge, with Reynolds' bare lay-in of the figures in a design completed by his shop. Interesting, too, is the light thrown on the shop in Northcote's letters of c. 1771-1776.<sup>1</sup>

A close study of Reynolds' reputed last works will perhaps identify the different assistants implicated. The results of such discrimination, especially in regard to certain well-known groups and portraits of ladies painted in the late '80's may be embarrassing.

<sup>1</sup> See Whitley, *Artists and their Friends*, II, p. 280, etc. In another technical matter Reynolds was unfortunate: his neglect of the sound old recipes for depth's and brilliance' sake. The flesh in most of his early pictures, c. 1755-1765, is blanched: in 1763 their evanescence was notorious: it is mentioned again in 1777: about 1781 it was said to be remedied. His greater sin was the use of bitumen.

## CHAPTER VIII

### GAINSBOROUGH

II n Thomas Gainsborough (1727-1788) the English have another master who excels on his own ground, is peer in any gathering of masters and needs no apologies or qualifications.

Unlike his rival Reynolds he kept no diaries that have come down to us, nor did he figure in the larger world with the same authority. More selfishly an artist, perhaps, he avoided responsibilities that Reynolds shouldered, but saved time for a more thorough attention to his art and business. He was born in Sudbury, Suffolk in 1727, the son of a well-to-do clothier. His career sprang from his schoolboy hobby of landscape painting. According to his own account, written in 1788, he began the large landscape *Wood Scene, Cornard* (No. 925 National Gallery: 48×60 inches) while still at school, and finished it in 1748 after his return to Sudbury from London. It seems to have been so impressive by about 1740, when the boy was thirteen, that his father sent him to study art in London.<sup>1</sup> There he lodged with a silversmith and luckily met Hubert Gravelot, the French artist to whom Highmore's debt has been mentioned. For Gravelot he is said to have drawn ornamental borders to decorate the *Illustrious Heads* engraved by Houbraken. Old tradition (Edwards), supported by the internal evidence of such early pieces as Gainsborough's little *Mr. and Mrs. Joshua Kirby*, in the National Portrait Gallery, associates him also with Hayman at this time.<sup>2</sup> Equipped with the calligraphy and, I think, a novel perception of graceful movement acquired from Gravelot; the rudimentary canons of painting and grouping figures in a landscape current in Hayman's studio and a personal assimilation of Dutch landscapes, seen who knows where, Gainsborough returned to Sudbury. If his lovely little view of *The Charterhouse*, belonging to the Foundling Hospital, was presented with

<sup>1</sup> See Whitley, *Gainsborough* (1915), pp. 4, 37, 297-300.

<sup>2</sup> In this context—Gravelot and Hayman, the *Hervey Group* at Ickworth should be pondered. Reasonable evidence links this picture with Gravelot, who may have composed it from (a) his own material, and (b) the drawings or paintings of other artists e.g. Liotard. But one figure differs from the rest in approaching Hayman's type. Hayman and Gravelot collaborated in illustrating *Pamela*, c. 1740.



*Dulwich Gallery*

GAINSBOROUGH



*Emmanuel College, Cambridge*

*Ph. Emery Walker*

GAINSBOROUGH. Henry Hubbard





*The Nugent Family*

GAINSBOROUGH. Mr. Nugent



*Upton House, Alresford*

GAINSBOROUGH. Arthur, 5th Earl of Donegal

*Ph. Grose*

## GAINSBOROUGH AT IPSWICH AND BATH

other pictures to that institution in 1746, as the frame indicates, we may infer that Gainsborough was still in London then. Incidentally another link between him and Hayman may be implicit in the fact that Hayman was a leading spirit in those gifts of pictures to the hospital. In this position he may have been responsible for the inclusion of his young friend's work. From London Gainsborough returned to Sudbury where *c.* 1746-1747 he married Margaret Burr,<sup>1</sup> putative by-blow of a Duke of Beaufort. They moved to Ipswich perhaps *c.* 1752, where Gainsborough developed a considerable business of portraiture, and in 1759 across England to Bath to challenge William Hoare's virtual monopoly of portrait painting. Within a year the newcomer's hands were full, and in 1761 he began sending to the Society of Artists in London full-length portraits which by 1763 had made their mark: *Mr. Nugent* (1761), which was bought in at Messrs. Puttick's in 1929, a novel and vivaciously posed piece; *Mr. Poyntz* (1762), now at Althorp; *Quin*, now at Dublin, and *Mr. Medlicott*, in 1763; *Colonel Nugent* (1764) was sold in 1929, and exhibited at Cincinnati in 1930. His *General Honeywood* (1765), now at Sarasota, based on the Van Dyck of *Charles I on Horseback*, in the National Gallery; his *Dr. Charlton* and his *Garrick* (this or a replica is at Stratford-on-Avon), both of 1766, and in 1768 the Ickworth *Captain Augustus Hervey* consolidated his position. In 1768 he was one of the Founder Members of the Royal Academy, where he exhibited from 1769-1772 and from 1777-1783 inclusive. By now, 1768, his rank was secure, and though he remained in the West a few years longer he had to make periodic visits to town to execute commissions. Business, moreover, was declining at Bath, so that in 1774 he settled in London.

In 1777, after a gap of four exhibitions, Gainsborough came out in the Academy with his *Karl Abel*, now in the Huntington Library and Art Gallery, his masterpiece in this kind of portrait, and the *Watering Place* (National Gallery, No. 309). The first was judged to be "the finest modern portrait" within the writer's memory, and of the second an Italian artist wrote, "it is inimitable. It revives the colouring of Rubens. . . . But what shall

<sup>1</sup> He married, aged 19. His elder daughter Mary was born 1748 (Farington's *Diary*, February 5, 1799, and Whitley, *Artists and their Friends*, II, p. 66).

## GAINSBOROUGH

I say of the pencilling . . . it is so new, so original. I do not know that any artists living or dead have managed their pencils in that manner and I fear that any attempt to imitate it will be attended with ill-success."<sup>1</sup> His third coup that year was the Edinburgh *Mrs. Graham* of which a critic wrote that it recalled Otway's lines:

"There's in you all what we believe of Heaven,  
Amazing brightness, purity and truth,  
Eternal joy and everlasting love."

A not insensitive recognition of Gainsborough's achievement in expressing in that exquisite rare interpretation of woman, man's belief or dream. He exhibited at the Academy but six more times, till 1783; in 1784 and onwards he showed his works at his Schomberg House. An inkling of their kind and quality in these last few years of his life may be taken from a few titles: *Bate Dudley* (1780), in Lady Burton's Collection; *Queen Charlotte* (1781), at Buckingham Palace; *Perdita Robinson* (1782), Wallace Collection, and (small version) Windsor; the series of oval portraits of the Royal children (1783), all at Windsor; *The Mall, St. James' Park* (1784), in the Frick Collection; *The Market Cart* (1784), once in the Dawson-Damer and Gary Collections; the *Duchess of Cumberland* (unfinished), at Windsor; *Mrs. Siddons* (1785), in the National Gallery; *The Morning Walk* (1785), at Tring; *Lady Sheffield* (1785), at Waddesdon; *The Market Cart* (1786), in the National Gallery; *Mrs. Sheridan* (1786), at Tring; in 1787 the *Woodman* and the *Marsham Children* (at Tring Park) and in 1788 the *Lady Petre* in the Huntington Library and Art Gallery.

Soon after finishing this he caught a chill which the most famous doctors of the day supposed to have started glandular swellings in the neck; apparently, however, the disease lay deeper and was cancerous. One of his last actions was to write to Reynolds asking him "to come once under my roof and look at my things, my woodman you never saw, if what I ask now is not disagreeable to your feeling that I may have the honour to speak to you. I can from a sincere heart say that I always admired and sincerely loved Sir Joshua Reynolds." He died on August 2, 1788.

Gainsborough's *juvenilia* fall into two simple classes, his small

<sup>1</sup> Whitley, *Artists and their Friends*, I, p. 323.



Edinburgh, National Gallery of Scotland

GAINSBOROUGH  
The Hon. Mrs. Graham





## EARLY GAINSBOROUGHS

figure pieces and his life-size busts painted at Sudbury and before he left Ipswich for Bath in 1759. Of course we know that before he took that step he must have passed into what in Reynolds' case we have called the adolescent stage, because the ease and mastery of his *Mr. Nugent*, exhibited in 1761, were not acquired suddenly at Bath. His earliest clearly recognized style in his little figures is seen in the Portrait Gallery *Mr. and Mrs. Joshua Kirby*, in which he is nearest the stiffness of Hayman. A working criterion among these little pictures is *The Painter, his Wife and Mary Gainsborough* in Sir Philip Sassoon's possession, because the child's age, say a year or eighteen months, dates the painting c. 1749-1750. With some fitness the other little pieces of this kind, e.g. the Cambridge *Heneage Lloyd and his Sister*, the *Miss Lloyd*, lent by Messrs. Scott and Fowles to the Gainsborough exhibition at Cincinnati in 1930, Sir Philip Sassoon's *The Browns of Trent Hall*, Mr. Andrews' *Mr. and Mrs. Andrews* and the Dulwich *Man and Wife* can be arranged in relation. In temper and type these little pictures owe more to Gravelot and perhaps to Arthur Devis than to Hayman, in virtue of their ease and charm. But for their psychology, their subtle human understanding, they are Gainsborough's alone. In passing we should note the gay lovely notes of colour they strike. For Gainsborough's earliest recognized style in life-size portraits we have the two Fitzwilliam Museum portraits of *John Kirby* and *Mrs. Kirby*, painted, we must assume, in his first years at Ipswich (c. 1752). To my mind a portrait of an *Old Lady in a Cap*, sold at Robinson and Fisher's in April 1933, may represent a further step in Gainsborough's development. These in their unacademic simplicity, their absence of formula and their direct innocence of vision stand apart from either Gainsborough's predecessors or Gainsborough's own formed outlook. That is to say that the gap between them and what I will call his next clear phase, represented by *Joshua Kirby* (V. and A. Museum), the Portrait Gallery *Joseph Gibbs*, of whom (or his brother) Mr. Isherwood Kay has another Gainsborough portrait, and the *Henry Hubbard* at Emmanuel College, Cambridge, is greater than that between these last and the Dublin and Buckingham Palace *Quin* of 1762. In them Gainsborough's special desire to emphasize the touch of his pencil,

## GAINSBOROUGH

his peculiar style that struck every one, including Reynolds, is evident. In 1758 he wrote to a client who had jibbed at "the roughness of the surface" of Gainsborough's portrait of him, explaining what store he laid by that very quality—"the touch of the pencil which is harder to preserve than smoothness." The number of his Sudbury and Ipswich life-size portraits is not yet reckoned, but the progress in them is undoubtedly from difficulty to ease in making his hand and his paint behave as he would wish, and in gaining economy of means in expressing solidity. And while he was painting these somewhat snuffy elders he, like Reynolds at this same hour, was realizing his exquisite perception of youth. His portraits of his *Daughters*, in the National Gallery, the Victoria and Albert Museum, and the Metropolitan Museum, New York, his *Lady Innes* in the Frick Collection, and *Juliet Mott* in Mrs. Harding's, have a naïve and unconscious childlikeness which gives a tinge of urbanity to Reynolds' girls and boys. Nor does Gainsborough ever again express just this dewiness of Eden.

His standard in 1760, his first year in Bath, is set by the *Mr. Nugent*. Some idea of the effect of his work on his public at this time can be taken from Mrs. Delany's letter of October 23, 1760. "This morning went to see . . . Mr. Gainsborough's pictures (the man that painted Mr. Wise and Mr. Lucy) and they may well be called . . . 'splendid impositions.' There I saw Miss Ford's picture, a whole-length, with her guitar, a most extraordinary figure, handsome and bold; but I should be very sorry to have any one I loved set forth in such a manner."<sup>1</sup> The ease that incessant work in Gainsborough's spirit had produced in the next ten years is manifest in the perfect colour and technique of *Lady Molyneux* (1769), in *Captain Wade*, the Master of Ceremonies at Bath, and the hauntingly beautiful and stately *Lady Ligonier*, both exhibited in 1771. His great gain is solidity of modelling and the incisive economy and crispness of his brush. The *Wade* in Lady Burton's Collection has the brio and poise of one to whom such a gait was technique; the *Ligonier* in the Huntington Library and Art Gallery a classic nobility and a depth of withdrawn contemplation that Reynolds never achieved. Of Reynolds we may say that he had a readier eye for the façade of

<sup>1</sup> Whitley's *Gainsborough*, p. 36.



*The Brewery, Spitalfields*

*Ph. Wallace Heaton*

GAINSBOROUGH. Benjamin Truman





*Croxeth Hall*

GAINSBOROUGH. Lady Molyneux

## GAINSBOROUGH AND REYNOLDS

his sitters and was more sympathetic with the *panaches* of popular ideals than Gainsborough. A fundamental Romanticist, with true emotion and the great gift of genuine oratory, he was never so happy as when dealing with such concepts, or abstractions, as manliness, aristocracy, graciousness, serenity, and so on. So that his most impressive portraits are rather emblems of these qualities than presentments of creatures complicated by contrary and disturbing subtleties. To look from Gainsborough's *Perdita* to Reynolds' *Perdita*, or from Reynolds' *Countess of Harrington* to Gainsborough's *Lady Molyneux* or *Mrs. Graham* is perhaps a partial digestion of this intrinsic difference, while to imagine how Reynolds would have painted Sir Benjamin Truman (see Plate 71 for Gainsborough's interpretation), and how Gainsborough would have painted Admiral Lord Rodney (see Plate 66 for Reynolds' interpretation) brings complete assimilation.

For Gainsborough, as his contemporaries recognized, was a realist with an extra sense of the nervous reactions of his sitters. We can say that the more disquieted by doubt or obscure moods his sitters were the greater his success: for example, in the *Frances Duncombe* in the Frick Collection or the much earlier *Lady Howe* at Ken Wood. But he singularly fails to create animation where nothing but mental inertia was perceived. Unillumined contentment and chattel prettiness, that we can depend on Lawrence, Hoppner and even Romney to supply, was beyond Gainsborough's scope. And when, all other inspiration lacking, he sometimes tries to oblige, the result is as nearly vacuous as his almost constant perfection of phrasing admits. His variety of character expression in men portraits is wide: the unconscious poetry of youth; the sharp wit and *savoir faire* of polished wisdom; the capricious humours of sardonic and crusty old men; the high mien of arrogance and impregnable self-conceit; the exquisite *allure* of that great period of noblesse, and lastly the dense weight of character, rooted in who can tell what stern code and harsh antecedents. These the marked points in his wide and subtle gamut are seen in the Eton-leaving portrait of *Viscount Downe* and in the *Tomkinson Boys* (1784), in the Art Museum, and the Taft Museum, Cincinnati; in the *Blackstone*, the *William Fitzwilliam* (National Gallery and Cambridge),

## GAINSBOROUGH

and *John Eld*, in the Boston Museum; in the *Lord Kilmorey* (c. 1775), shown at Olympia in 1928; *Bate Dudley* (c. 1780), in Lady Burton's Collection, and lastly in the heroic formidable figure of *Sir Benjamin Truman* (c. 1770), his masterpiece, still at Spitalfields.

We can hardly suppose that the cause of Gainsborough's death in 1788 had not been sapping his well-being for years. By 1785 his work suggests that he is ageing, though he was but fifty-eight. What apparently had cost him little effort, five years earlier, now seems to have taxed him; lassitude and loss of spring are evident. But up to the last, cost him what it might, his hand sustained his beautiful craftsmanship. The exquisitely sensitive and masterly colour and handling in his *Lady Molyneux* (1769) is rivalled by the handling and colour of his *Lady Petre* (1788), though in the ensemble of the latter his effort and fatigue are plain. Unlike most of his fellows he painted his own draperies; indeed, since no part of his pictures was independent of the spontaneous musical rhythm flowing through it, winding and unwinding, gathering force, at last to come gently and perfectly to rest, he could not have permitted a shop hand to take over any passage of it. The most he did, I think, was to allow his nephew, Gainsborough Dupont, to make repetitions. There can be no doubt that his constant curiosity and interest in landscape, and his experiments with little models,<sup>1</sup> in short his quest of fresh experience, largely helped to keep young his rhythmic sense and calligraphic pencilling. As masters of interpretative brush drawing, and of a style whose essence was fluency, subtlety, and ever-changing inspiration, Gainsborough and Velazquez stand in the same plane.

Of course, in rare instances Dupont, whose personal ability is seen in a few portraits at the Garrick Club, at Southill, in Mr. Whitbread's Collection, at Windsor and Trinity House, may have assisted in his uncle's draperies and completed unfinished pictures after Gainsborough's death (see *Walpole Soc.*, V).

<sup>1</sup> The use of little lay figures for costume and action drawings was habitual, I understand, with such artists as Gravelot and Grignon. It seems that the people in Gainsborough's *Mall*, and no doubt the associated drawing of a *Lady Walking in the Mall*, in the British Museum, were done from a doll or lay figure.



*Rangemore*

GAINSBOROUGH. Captain Wade

*Ph. West*





*Huntington Library and Art Gallery*  
GAINSBOROUGH. Karl Frederick Abel  
*Official Photo*



*Boston, Museum of Fine Arts*  
GAINSBOROUGH. Captain Thomas Mathew

## CHAPTER IX

ROMNEY, WEST, COPLEY, WRIGHT OF DERBY AND TILLY KETTLE

### *a. Romney*

From Reynolds and Gainsborough we step down to the honest and often sensitive inspiration of Romney. A deeper step takes us to Beechey, Hoppner and Lawrence. With Raeburn we mount again to about Romney's level. Born at Dalton-in-Furness in 1734, seven years after Gainsborough, Romney worked in his father's joinery business till 1755 when he was apprenticed to a travelling artist called Christopher Steele, who had worked in Paris, in Carle van Loo's studio, and whose portraits, including one of Laurence Sterne, have yet to be recognized. In 1757 Romney set up for himself in Kendal. Like Reynolds and Gainsborough he began with little figures, such as the *Jacob Morland* in the Tate Gallery, a stiff little piece of the Hudson tradition with a personal tendency to clear colour. In 1760 he painted the *Mrs. Daniel Wilson*, again a rustic portrait of the 1740's tradition.<sup>1</sup> Presumably the most profitable work he did in these early years were copies of "designs of eminent masters" from which he learned how to construct pictures. He came up to London in March 1762. In 1763 and 1765 he won prizes offered by the Society of Arts. His style in portraiture in 1764 was seen at Sotheby's in 1927 in his *James Wilson of Kendal*, a solidly modelled and easily posed half-length for which Reynolds' tonality had been his model. Of this period are the *Miss Andrewes*, sold at Christies in June 1933, which suggested something of Hone but in its cool half tints and clear warm lights was typical of Romney's palette, and *Admiral Sir George Anson* in the Duke of Richmond's Collection. These are a great step in advance of the *Mrs. Wilson*. This year he visited Paris and under Joseph Vernet's wing toured the galleries; for contemporary French art he had little liking but was impressed by their seventeenth century. In 1769 he was working in the Incorporated Society's Academy in Maiden Lane; his exhibits with the Free and Incorporated Societies range only from 1765-1772; he

<sup>1</sup> See W. Roberts, *The Connoisseur*, LXXXIX, pp. 364-70, for a valuable article on early Romney.

## ROMNEY, WEST, COPLEY, ETC.

never showed at the Royal Academy. An arresting point in his pictorial career is the *Sir George and Lady Warren and Daughter* (1769), painted before he went to Italy, but exhibiting pronounced foreign influence, contracted either from something he had noticed in Paris or more probably from a print or sketch book. Its portentous nature may best be apprehended by comparing it with the simplicity of *Mr. and Mrs. Lindow* (1770), in the National Gallery, one of his best works with a truly charming and effective colour scheme. His solid and vivacious *Sir Francis Vincent* of 1772 certainly reflects French influence. He went to Italy in March 1773 and worked and travelled there till the summer of 1775, Raphael, Michelangelo and Titian chiefly engaging him.

On his return he settled in Cavendish Square in Cotes' old house. The fruit of his tour can be seen nowhere more admirably than in the *Beaumont Family* (1776-1777), in the National Gallery. We can understand how the freshness of his style and vision would have attracted a public to whom Reynolds and Gainsborough may have been becoming stale. In this period, 1770-1785, all Romney's best work lies; his clean brushwork, sound modelling and craftsmanship and charming artistic colour assure him a place with the fine painters of any school. His sensitive characterization in interpreting youth is seen in Lady Burton's *Richard Newman Harding* (c. 1768), his masterpiece in boy portraiture. His frequent expression of manly candour and vigour; of the riper qualities of kindly, dignified and clever old age; of the sweetness of childhood—as in *Bo-peep* at Philadelphia and the child in the National Gallery *Lady and Child*; and of the gentle breeding of ladies—as in her mother, is at its clearest in this period.

There is no apter instance than Romney's career of clarity of mind and craftsmanship walking hand in hand, and of the simultaneous corruption of both. A pregnant event in Romney's career was his obsession with Emma Hart, Lady Hamilton. This began in 1781 and extended over his last years in London. There seems little doubt that the malign influence of this obsession on Romney's unrobust emotional nature was mostly responsible for the decay of his craftsmanship and artistic intellect. It seems too true that Emma



*Buckingham Palace*

GAINSBOROUGH, Drawing: Diana and Actaeon





*Ph. College St., Dublin*

GAINSBOROUGH. Suffolk View

*Dublin. National Gallery*

## ROMNEY AND LADY HAMILTON

was his Circe. His great success with her pictures (some fifty are recorded) led him consciously or unconsciously to use her captivating sweetness as a formula, which served him with other women's portraits and with young men's and Eton boys' as well. If he had painted half a dozen *Lady Hamiltons* and left it there no great harm had been done, for his first portraits of her are truly admirable: not only as interpreting her peculiar melting beauty, but also in design and painting. But in making a cult of that melting captivation he slowly degraded his late work (which still to some tastes is his most attractive), and through the interaction of mind and hand gradually slurred his forms and muddied his paint and colour. In 1790 Romney visited Paris again; in 1798 he retired to Kendal where he died on November 15th, 1802.

It is easier to find fault with Romney because of his decadence than to praise him. But if we shut Reynolds and Gainsborough from our mind and think of his best work we must admit its gentle distinction. If we run over even a casual selection, viz. *The Lady and Child* (National Gallery), which must belong to the '70's; *Lady Smith* (1777), with her lute; the *Lady and Child*, in the J. B. Robinson Collection; the Dulwich *Joseph Allen*; the Louvre *Sir John Stanley* (c. 1785); *Sir Christopher and Lady Sykes* (1786) formerly at Sledmere; the earlier of the Eton-leaving portraits; the Taft Museum *Mrs. Johnson* (c. 1786); the Gredington *Lord Kenyon* (1778), and the Christchurch, Oxford *Lord Stormont* (1783) we gain a truer view.

### b. West and Copley

Apart from the flow of English painting towards the close of the eighteenth century is the American-Italian art of Benjamin West (1738-1820). Of hard-bitten Quaker parentage, he kept himself unspotted from the modern world of Reynolds' influence to which his fellow New Englander, Copley, succumbed. In 1756 he moved from Chester County, Pa. to Philadelphia and New York. In 1759-1760 he went to Italy, and after four years' study reached London in 1763, equipped with the influential friendship of Englishmen met in Italy. He at once joined the St. Martin's Lane Academy, and painted General Monckton who

## ROMNEY, WEST, COPLEY, ETC.

had been with Wolfe at Quebec. West's first exhibits were this *Monckton*, *Angelica and Medoro* and *Cymon and Iphigenia* (1764). His style of portraiture in 1766 is seen in the *Richard Terrick, Bishop of London*, in Lord Harrowby's possession. The painting is unimpassioned but fluent, with a marked trick of arabesque in the drapery pattern and the ruffles at the wrists, which is characteristic of all West's draperies. By now he had secured George III's patronage and in 1767 was regarded as the likely founder of a school in England which should excel those of Italy.

In West, as in Reynolds, we have a case where a man's alien ambition wars with his natural bent. As we now see West his true merit lies in portraiture: the merit of unpretentious vision expressed in sound terms. But in West's ambition, if not expectation, he was to be Raphael reincarnated. It is true that his *Death of Wolfe* (1771) showed soldiers in modern uniform, but in spirit the whole thing is pseudo-Poussin or Le Sueur, as are the rest of his historical works in Kensington Palace, save *Bayard's Death* which heralds in the age of Wardour Street mediævalism. His portrait of his *Wife and Child* is a Philadelphian *Madonna della Sedia*, and that child was christened Raphael. In these fond aspirations West was encouraged by a credulous public who believed that here, really, was a second Raphael. They approached his pictures on tip-toe, with bared heads, while the less phlegmatic dissolved in tears. Hazlitt raised a voice against this general worship, condemning West as bad in all respects, "only great by the acre," and Canova criticized his poor design.<sup>1</sup>

George III seems to have been the first to take this hopeful view of West. By 1773 West had decorated St. George's Hall and the Royal Chapel at Windsor with a series of Biblical paintings,<sup>2</sup> and that year conspired with a body of Academicians to decorate St. Paul's. Their design was defeated by the very Terrick whose portrait we reproduce. About 1784 the King commissioned West to paint *The Apotheosis of Princes Alfred and Octavius*. Soon after this the Governors of Greenwich

<sup>1</sup> See Whitley, *Art in England, 1800-1820*, pp. 306, etc., and pp. 225, 252.

<sup>2</sup> The progress of Revealed Religion, I fancy. No one seems to know where they have gone; see Lewis Einstein, *Divided Loyalties* (1933), p. 303, etc.; Whitley, *Artists and their Friends*, I, p. 293.

## J. S. COPLEY

Hospital, bending to the King's wish, substituted West for Copley, for the decoration of their chapel.

In 1792, on Reynolds' death, West was elected P.R.A., an office that he found in time too stormy. He resigned in 1805, and James Wyatt, the notorious architect, reigned in his stead for one year. West was re-elected in 1806 and so continued till his death. In preferring West to Copley the Greenwich people erred: for certainly there is more life in the latter's romantic than in the former's neo-classic inspiration. For in frankly accepting the idiom of his time, and taking what he could from Reynolds, Copley produced admirable historical pictures.

John Singleton Copley (1737-1815), born in Boston (?), is said to have received his earliest teaching from one Peter Pelham, an English painter who settled in Boston in 1726 and married Copley's widowed mother. Perhaps he studied Smibert also. By 1771 Copley was doing well in Boston, Philadelphia and New York City. He came to England via Italy in 1775, not unheralded; for in 1766 he had sent over from Boston and exhibited *A Boy with a Flying Squirrel*,<sup>1</sup> at Spring Gardens, and caught Reynolds' eye. The picture was first not unreasonably thought to be by Wright of Derby, whose *Orrery* was shown in the same exhibition. The *Squirrel* also gained for its young and unknown author election as a Fellow of the Incorporated Society of Artists. Continued exhibition kept Copley's name alive in London: his *Mrs. Greenwood* (1771) was admired by Reynolds at the time and after a lapse of years: at the last inspection Reynolds said: "Ah! Copley can't paint like that now."<sup>2</sup> In this criticism Reynolds finds support in present-day American purist judgment. Copley's early style is harsh and uncompromising, with a good deal of the famous conscience of New England: the *Mrs. Gill* and *Mr. and Mrs. Winslow*, at the Tate Gallery, and such portraits as *Mrs. Hooper*, in the New York Public Library, exhibit his young uncorrupted outlook. More humanly charming but equally direct and honest is the *Lady Frances Wentworth* also in the Public Library. Once in England Copley put his name down for the Associateship of the Royal Academy, in 1776, and was elected; in 1779 he became R.A.; his Diploma work, *The Tribute Money*,

<sup>1</sup> See F. C. Sherman, *Early American Painting* (1932), Plate XXIV.

<sup>2</sup> See Whitley, *Artists and their Friends*, I, pp. 214-16, 262.



## ROMNEY, WEST, COPLEY, ETC.

is a Bolognese *pastiche*. By 1781 he had finished his *Death of Chatham* (House of Lords), and by 1784 his *Death of Pierson* (Tate Gallery). What may fairly be called his masterpiece in portraiture, the group of *Princesses Mary, Sophia and Amelia*, at Buckingham Palace, was shown in 1785; its charm and gaiety stung Hoppner to attack it in the *Morning Post*. A whole world of difference lies between this vivid and not too courtier-like painting and the New England period of Copley: a difference that true Americans still deplore as artistic incontinence in a Bostonian. His third great historical picture, the *Defeat of the Floating Batteries at Gibraltar* (1782), now in the Guildhall Gallery, was painted c. 1788-1791 and exhibited in a pavilion in the Green Park. His *Duncan's Victory at Camperdown* was painted by 1799, and together with his *Charles I demanding the Impeached Members*, shown in the garden of Lord Suffield's house in Albemarle Street. Ten years later he made a large equestrian portrait of the Prince Regent, and was contemplating another, of the Duke of Wellington, the year before his death. Rhetorical though they be his *Chatham* and the *Gibraltar* are effective and spirited in a way that makes West's learned compilations look dead.

### c. *Wright of Derby*

The beginnings of Joseph Wright of Derby (1734-1794)<sup>1</sup> were rather like Romney's. He was born in the same year, in the provinces; and after a preliminary fling in London exhibitions went off to Italy in the same year. But whereas Romney's first training was local, Wright's was taken in Hudson's studio in London from 1751-1753. He must have seen his master's most ambitious work, the *Goldsmiths Group* (1752), in all its stages. He returned to Derby in 1753 and developed a portrait-painter's business; but presumably dissatisfied with the results of two years' tuition went back to Hudson in 1756 and stayed with him some fifteen months. By the end of this second apprenticeship, when he returned to Derby, he was little more than twenty-two; he must have noticed that the whole face of portraiture was changing: for Reynolds had now been back from

<sup>1</sup> W. Bemrose, *Joseph Wright of Derby* (1885); S. Kaines Smith, *Wright of Derby* (1922). *The Connoisseur*, LXXXVI, pp. 345-54, and LXXXVII, pp. 13-19.



*Coll. Lady Burton*

*Ph. Wallace Heaton*

ROMNEY. Richard Harding Newman



*Gredington*

ROMNEY. Lord Kenyon



*Dulwich Gallery*

ROMNEY. Joseph Allen

*Ph. Grove*

## WRIGHT OF DERBY

Italy some time, and his new vision was steadily increasing. It is unlikely that Wright had heard much in 1757 of Gainsborough, still at Ipswich. And certainly he would have known nothing of Romney who was now at York. But portraiture, with which, no doubt, he had to be concerned, does not seem to have attracted Wright as much as a kind of genre for which, I think, there was no precedent in English painting. For the first years of his exhibition career in London, 1765-1772, he specialized in painting artificially lit figure subjects. We must suppose that Schalcken, Caravaggio and Honthorst in actual pictures and in prints had fired his fancy. In 1765 he showed *Three Gentlemen viewing the Gladiator* (Lansdowne Collection); in 1766 *The Orrery*; in 1768 *The Air Pump*, painted for Dr. Bates of Aylesbury; in 1769 *A Philosopher by Candlelight*, and in 1771 *The Alchymist*. Inevitably his subjects condemned his colour to a monotonous key and to be concerned with the most unpromising range of all, the hot dark browns, the bricky coppery lights and metallic gleams. From birth pictures of this gamut are shut out from the Promised Land of colour, and for their success must depend on other properties. So that more often than not they succeed better in engraving than in colour. Granting this we must recognize that Wright's achievement in the limitations he had imposed upon himself is remarkable. His study of concentrated light, its reflections, gradations and suffusion is extremely thorough, and wrought with extraordinary skill. His expression of contrasts in character, from the almost visionary absorption of the lecturer on the Orrery, or the inventor of the air pump, to the critical scrutiny, the amateur's interest and the wonder of childhood is sensitive and not at all overdone. And his response to and expression of that curiously heightened and strange life revealed by focussed and extending light are at once vivid and reticent.

In 1769 Wright visited Liverpool, there painting several portraits. *Mrs. John Ashton* (Fitzwilliam Museum, Cambridge) is of this date. In 1773 he went to Italy; in Rome he specially studied Michelangelo, at Naples Vesuvius in eruption. He returned to England in 1775 and at once tried to work up a business in portrait painting at Bath, whence Gainsborough had but recently withdrawn as business declined. In 1776 he



## ROMNEY, WEST, COPLEY, ETC.

exhibited his *Girandola*, now at Liverpool. Disappointed at Bath, he settled in 1777 at Derby. In 1778 he exhibited at the Royal Academy *Edwin*, from Beattie's "Minstrel," Sterne's *Captive*, *Vesuvius*, and other Italian scenes: he continued exhibiting till 1782, chiefly Italian scenes. He was elected A.R.A. in 1781, and R.A. in 1784. Like Stubbs, however, who refused to deposit a Diploma work and so cancelled his election, Wright declined his in dudgeon, because Garvey, the landscape painter, had been preferred to him at the election of 1783. It is probable that Wright realized, if not before at least during his Italian journey, the limitations of candlelight painting. His later work, now mainly portraits and romantic-sentimental themes illustrating *Hero and Leander*, *The Maid of Corinth* (1784), Langhorne's Poems, Percy's "Reliques," *Romeo and Juliet* (1791), and so on, is painted in a light key, with pleasant vivid colour: his flesh is clean, his types charming and unaffected. Some of his children portraits, e.g. *The Synnot Children* (1780), have a general gaiety and freshness of a sort that lies between Romney's and Raeburn's children portraits. His men and women, though by no means subtly or deeply studied, have distinction. The National Gallery *Sir Brooke Boothby*, flabbily reclining by the brook, pretending to read Rousseau, in the mode of rustic meditation made fashionable by Thomson's "Seasons," represents the duller side of Wright. The National Portrait Gallery has in *Thomas Day* an extraordinary if unintentional document of the sentimental picturesque side of the author of *Sandford and Merton*; in Wright's *Self Portrait*, a sentimentalized idealization, and in *Arkwright* and *Erasmus Darwin*, pleasant, shrewd and solid works in which something of Wright's first master Hudson survives. His masterpiece of portraiture is *The Coke Family*, said to have been painted before he went to Italy. It is hard to reconcile the duller side of his portraits with the grace and spirit of this. Wright also painted numerous landscapes, whose source was Richard Wilson. But in them his touch is usually small and dry, and the larger qualities for which Wilson stands almost entirely escaped him.



*Pennsylvania. Museum of Art*

ROMNEY. Little Bo-peep



*Brooke House*

ROMNEY. Sir George, Lady Warren and Child



*Derby Gallery*

WRIGHT OF DERBY. The Orrery

*Ph. Cooper*

## TILLY KETTLE

### *d. Tilly Kettle*

Another painter to be noted in this period is Tilly Kettle (1734?-1786).<sup>1</sup> Although he has a quite distinct individuality, when he likes, he is curiously eclectic. Romney, Cotes and Reynolds are painters in whose styles he experimented frequently, and at times he seems to have been attracted by Wright of Derby. He exhibited at the Free Society from 1761. In 1769 he went to India for seven years. After his return in 1776 he exhibited at the Royal Academy till 1783. He then paid a visit to Dublin. Returning to India in 1786 he died *en route*. His early work shows most clearly Reynolds' influence: but never to the point of copying. Almost always Kettle's distinct and rather constrained, if not awkward, personality insists. His variety and personality can be gauged from his *Lady* (c. 1760) at Dulwich; *Francis Yarborough* (1763), Brasenose College, Oxford; *Blackstone* (1763-68), Bodleian Gallery; the *Edwards* portraits of this time, in Major Noel's possession; the Highnam Court *Admiral Cornish in his Cabin* (1768) once assigned to Zoffany; the *Sealy Brothers* (1773), in Lord Lee's collection; General Howard Vyse's *Mrs. Vyse* (one of the Vyse family was Kettle's trustee); the *Misses Davidson* at Dulwich and the Greenwich Hospital *Admiral Kempensfelt*.

<sup>1</sup> See J. D. Milner, *Walpole Soc.*, XX.



## CHAPTER X

### REYNOLDS' FOLLOWERS

#### I

The names of some of Reynolds' students have been mentioned. James Northcote (1746-1831) is the best known and succeeded best. He walked up from Plymouth to London to see Reynolds in 1771 and after probation became an inmate of Reynolds' house and his assistant, the arrangement to run for five or six years. In his letters<sup>1</sup> to his family during this apprenticeship are many important clues to Reynolds' studio system. When Northcote became part of it Gill had left the house some six months: Mr. Clark was soon to go. He does not mention Hugh Barron (c. 1745-1791) who reminds one more of Zoffany than Reynolds. Besides sitting to Reynolds for his hands Northcote's business was accessory painting, repetitions of heads when replicas had been commissioned, copies, the drapery for Mr. Calthrop's portrait (now at Elvetham), the draperies for a whole-length *Duke of Cumberland*, arranged on the layman, the dove's cage and the weeds in Reynolds' *Miss Child* and so on. He began exhibiting at the Academy in 1773. By 1776, chafing from perpetual lack of money and the tedium of accessory painting that left no time for original work, he was thinking of leaving. He left with Reynolds' blessing by May 1776 and set up in Portsmouth and Plymouth to earn enough to take him to Italy. He set out in 1777 and spent some two years in Rome and Florence. He returned to England without any apparent gain from these advantages. He became A.R.A. in 1786 and R.A. in 1787.

Northcote had three kinds of painting: his portraits, which were at their best between 1780-1790, while still Reynolds' impression was clear; his genre conceived in the manner of Morland, but executed with none of Morland's facility, and lastly his historical pieces which are conjured up sufficiently by the mention of his *Murder of the Princes in the Tower*. In these later works and even in his best portraits we feel that his long industrious apprenticeship, repeating and repeating the routine

<sup>1</sup> See Whitley, *Artists and their Friends*, II, p. 279, etc.

## THOMAS BEACH AND MASON CHAMBERLIN

accessories of Reynolds' portraits, had so repressed whatever may have once been in him and so staled his touch that invention in idea or craftsmanship eluded his reach.

A more interesting pupil of Reynolds' is Thomas Beach (1738-1806) of Bath who had a large practice in Dorsetshire. Examples may be seen there ranging from 1760-1786: the earlier appear to show no considerable discipleship of Reynolds; their simplicity and Beach's personality certainly mark them off from pieces of say 1778 in which the original Beach seems dulled to a general conformity with the Reynolds' School. But he has a stronger individuality even now than Northcote's. Some of his children's portraits are specially attractive, with sturdy vitality and vivid colour. The texture of his earlier paintings is usually sleek: that of his more Reynoldsian kind commensurately rougher. Whereas Northcote's portraits usually have no individuality, Beach's have a kind of provincial bluntness that distinguishes them from those of the metropolis. His *Academic Conversation* (1780) until recently at Montacute, with a group of full-length men, must have been his most ambitious work.

Mason Chamberlin's (*f. c.* 1760, *d.* 1787) relation to Reynolds, curiously enough, is that of minor inspiration rather than of discipleship. For in 1787 Sir Joshua used Chamberlin's portrait of Dr. William Hunter (*d.* 1783) as material for his posthumous portrait now in the Hunterian Museum, Glasgow.<sup>1</sup> Chamberlin's *Dr. Hunter*, in the Offices of the Royal Academy, is a sober, timid work, but one of the best things he painted. He took to portrait painting rather late and was exhibiting early in the '60's. Works by him ranging from 1769-*c.* 1780 leave an impression of a rather vague eclectic; sometimes, as in his unusually vivacious portrait of *John Bacon, R.A.*, in Mr. Bacon's Collection, approaching Romney; sometimes, as in his *Sir Cecil Wray* at Croxton, Reynolds. Then, in two charming portraits of girls, *Isabella Dalton* (1774) and *Frances Dalton* (1771), also at Croxton, he is entirely unlike either. In other portraits Cotes or Hone are faintly suggested, but through all, with the exception of the two little girls just mentioned, a family likeness persists, which calls to mind a critic's comment in 1784 on Chamberlin's

<sup>1</sup> See Whitley, *Artists and their Friends*, II, p. 82.

## REYNOLDS' FOLLOWERS

portraits of himself, his wife and son, at the Royal Academy: "all frightfully alike, God bless 'em."

### II

Among the better painters bridging the eighteenth and nineteenth centuries is John Opie (1761-1807), whose earliest recorded picture is a portrait of *Mr. Townsend* (1778), the author of *A Journey through Spain*. He first exhibited in London in 1780. His early training is obscure: when he first came to town he was said to have been self-taught in the mines or saw-pits of Cornwall: hence his label "The Cornish Wonder." But, as Mr. Whitley tells us, a critic writing in 1785 alludes to Opie's study on the Continent before he sprang to fame. What impressed all was his chiaroscuro which recalled Rembrandt to some and Caravaggio to others, including Reynolds. His greatest success was at the Royal Academy of 1782, where he continued to show till 1807. In 1787 he exhibited his *Death of Rizzio*, of which young Lawrence (aet. 19) wrote admiring the beauty of chiaroscuro and fine colouring, but noting its failure to "express with truth the human heart in the traits of the countenance." Opie was elected A.R.A. in 1786, R.A. in 1787. In 1802 he visited France. For Macklin's "Poet's Gallery" he contributed *The Freeing of Amoret*. In 1802 he exhibited *The Confession* (1800), a blushing maiden and an old friar, and *The Attiring of Judith* at the newly started British Gallery, and next year his *Clothing the Naked* at the Academy was praised as the best historical picture. Two years before his death he showed his most popular portrait, *Master Betty* as "Young Norval," in which part the young Roscius had moved Pitt to tears. His last works include the *Infant Samuel* and *Belisarius*. As historical and genre painter Opie fails from lack of adequate training and from the weakness of his sentiment. But in his portraits of men, especially elderly men, he is often admirable; expressing grave and rugged character in an appropriate technique. This side of Opie, which is his nearest to Reynolds, is well worth study. It is true that miscalculation of its eventual effect sometimes deprived his technique of the strength he aimed at. But his ambition to render strong character in large handling was praiseworthy.

## GILBERT STUART

Gilbert Stuart (1755-1828), the American portrait painter, also bridges these centuries. He worked in England for many years, but is seen relatively seldom in this country. His first teacher this side of the Atlantic was Cosmo Alexander (*d.* 1772), a Scottish painter, member of the Free and Incorporated Artists and friend of James Gibbs the architect. Stuart graduated in the University of Glasgow, and then in London was West's private pupil. It is said that one day in the Antique Room at the Royal Academy Stuart was overheard and applauded by Gainsborough in declaring that he would follow no master but discover Nature and see her with his own eyes. He began exhibiting at the Academy in 1777, set up his own studio *c.* 1783 and there established a good practice in a rich and influential clientèle. He exhibited also with the Society of Artists, but sent nowhere after 1785. Early in 1788 he evaded his creditors by moving across to Ireland where until 1793 he had a good business. He then went back to America where in the years remaining to him he painted an enormous number of portraits.

Though Stuart was West's pupil his technique is English. Whereas West and Copley (in most of his portraits) retained a drier style which is quite distinct from that of the more fluent English painters, Stuart always, so far as I know, had the fusion, the atmosphere and facility that combined study of Reynolds and Romney gave him. He can be seen in several examples in the National Portrait Gallery and a few in the National and Tate Galleries. But it is unusual to find much of his work in private collections. Exceptions are Syon House, *The Percy Children* (1786); Somerley, *Jane, Lady Normanton*, rather like an Opie; *Charles, 1st Earl of Normanton, Archbishop of Durham*; *George, Earl McCartney, John Scott, 1st Earl of Clonmel* and *Lord Carleton*; and Saltram where is a set of some six portraits ranging from 1781-1786. In all of these Stuart's clear flesh colour, his usual bright notes in the costume and his suavely agreeable and sometimes charming characterization are conspicuous. This period 1780-1790 is his best. No wonder that when he returned to America he was immediately successful and founded a good school.

Another American portrait painter in London at this time was Mather Brown (*c.* 1763-1831). Naturally he was a pupil of West,



## REYNOLDS' FOLLOWERS

and by 1786 was producing popular portraits of well-known public characters. In the Academy of 1788 he had several of this kind and the same year was made portrait painter to the Duke of York, and painted Lord Heathfield for Gibraltar. In 1825 he was rejected when he applied for Associateship of the Royal Academy. Mr. Whitley<sup>1</sup> tells us that Brown's fellow-countryman, C. R. Leslie, had the lowest opinion of his works, and that Brown's *Annunciation* and *Passion of Christ in the Garden* of 1786 still hang in St. Mary le Strand. Three insensitive and leathery portraits by him are in the National Portrait Gallery.

### III

Beside these sober followers of Reynolds we see those artistic rakes Daniel Gardner (c. 1750-1805) and Matthew William Peters, both typical of the shoddy flashiness of the closing century. Gardner, whom we know better in his pastels, was born in Cumberland and is said to have been Romney's pupil. As his people lived in Kendal and Mrs. Gardner had early sympathized with young Romney's artistic aspirations it is likely that when young Gardner developed similar ambitions he should have been sent to town to the now successful Romney. He won a silver medal in the Academy Schools in 1771 and made his unique appearance in the Academy that year with a portrait drawing. This year, too, his name comes in one of Northcote's letters in a passage referring to prize-giving at the Academy Schools. Northcote had been sitting for the face to Gardner and disputing with him about the rainbow: he now remarks that Gardner would have won the gold historical medal if only his picture had been finished, for it had more invention than the medal-winning picture (by William Bell) because Gardner "is really a genius." Northcote adds that "Mr. Elliott of Port Arthur" had introduced Gardner to Reynolds, "but he had not been enough used to oils as his employment is with Crayons."<sup>2</sup> In 1772 Northcote again sat to Gardner, and writes of his reputation in the Academy for pride and ill-nature: though to Northcote himself he was agree-

<sup>1</sup> Whitley, *Artists and their Friends*, II, pp. 98, 99.

<sup>2</sup> See Whitley, *Artists and their Friends*, II, pp. 287-8. One may suppose that Northcote meant Mr. Eliot of Port Eliot.

## DANIEL GARDNER

able. The more important part of Northcote's references is that they associate Gardner with Reynolds. For some sort of tradition has suggested that Gardner was in Reynolds' studio when the *Graces decorating Hymen* (1773) was painted. Northcote's elliptical remark—"but he had not been enough used to oils" implies that Mr. Eliot had recommended Gardner to Reynolds as a studio assistant. That Gardner had at least experimented in oils is proved by the small set of life-size oil portraits at Bighton Wood, in Sir Gilbert Heathcote's Collection. The most important, an equestrian group of Sir William Heathcote, the Rev. William Heathcote and a friend (c. 1790) clearly reflects the late practice of Reynolds' studio. To this, I think, we may attribute the fact that Reynolds rather than Romney is the more evident influence seen in Gardner's work. His practice in oils seems to have been small; possibly he found that his habit of crayons had unfitted him for the proper direct handling of brush and pigment, and that he could do better, artistically and commercially, in the medium and on the scale he was used to. However that may be he seems to have abandoned oils and the discipline they should have imposed and lightly and rakishly proceeded with his pastels. These show him to have been an unconscientious slapdash fellow (not so reprehensible, perhaps, as Cosway when he tried his hand at oils), who hoped to cover up his radical deficiencies of draughtsmanship and structure in a kind of foam of "style." As it is not so easy to produce downright dull colour from a tray of pastels as from a box of paints, and as he had tact and grace in colour, Gardner's colour is his best feature. If we might select half a dozen of his groups—for instance, *Lady Betty Delme and her Children*, at Holland House, a group at Crichel, the *Courtenay Family* at Powderham Castle and the *Fauconberg Family* at Newburgh Priory, the good in Gardner would just hold out against his evident shortcomings.

We introduced Matthew William Peters (1742-1814),<sup>1</sup> better known as the Rev. William Peters, as Gardner's artistic companion. In 1762 he visited Italy and worked at Rome under Battoni. He was exhibiting pastels at the Incorporated Society in 1769: next year he had crossed over to the Royal Academy, of which he became Associate in 1770 and full member in 1778(?).

<sup>1</sup> See Lady Victoria Manners, *The Rev. William Peters* (1913).

## REYNOLDS' FOLLOWERS

In 1774 he revisited Italy and by 1777 was giving scandal by exhibiting his *Woman in Bed* at the Royal Academy, "for every man who has either his wife or his daughter with him must for decency's sake hurry them away from that corner of the room" where this daring picture hung. This picture, of which more than one version still exist, must have been popular. In this connexion a note quoted by Whitley<sup>1</sup> may have significance; Blundell the Ince Hall Collector says in his Catalogue (1803) that Peters "is said to finish his pictures in the same manner as the Polygraphic does in London." The reference, I need not say, is to the Polygraphic Society's reproductions, "by a chemical and mechanical process which must transmit every mark and colour contained in the original." In this connexion one recalls the tradition that some of the Dutch painters, e.g. J. van der Heyden, had a sort of printing process for reproducing or at least laying-in the more mechanical parts of their pictures. In 1782 Peters, wisely making the best of both worlds, exhibited *An Angel Carrying the Spirit of a Child to Paradise*, of which the popular and commercial success was prodigious; consonantly enough he had now become the Rev. William Peters. Another picture for this public was his *Deathbed of the Just*, painted for Macklin's engraved series.<sup>2</sup> In 1784 he was appointed Chaplain to the Academy and in 1790 resigned both Chaplaincy and membership.<sup>3</sup> We may infer that to some extent Peters' early practice in pastels affected his subsequent handling of oils, and formed his rather pleasant taste in colour.

There can, I think, be little doubt that Peters will eventually be found among the "wanted" men to whom many so-called Reynolds' portraits will be transferred. There is a special type of pseudo-Reynolds, light in key, flimsy in modelling and construction and sprightly in temper that may turn out to have come from one phase of Peters. The well-known Diploma picture and Lord Bearsted's *Group of Children* represent his more personal and solid style.

<sup>1</sup> *Artists and their Friends*, II, p. 28; see too pp. 26, 27.

<sup>2</sup> Hayman had done this kind of thing for Tyers.

<sup>3</sup> In 1785 Peters was scene-painting at Covent Garden for de Louthembourg.



*London. Tate Gallery*

FRANCIS WHEATLEY. Man with a Dog



*London. Victoria and Albert Museum*

MORLAND. The Reckoning





London. Victoria and Albert Museum

LOUTHERBOURG. Landscape and Travellers



London. Victoria and Albert Museum

Official Photo

IBBETSON. "Jack in his Glory"

## JOHN DOWNMAN

### IV

In marked contrast with Gardner and Peters is John Downman (1750 ?-1824)<sup>1</sup>, who was born apparently near Ruabon, entered the Academy Schools in 1767, was for a time one of West's pupils, exhibited at the Royal Academy between 1770-1819 and became A.R.A. in 1795. From time to time he was at issue with the hangers of the Exhibition who regarded his portrait drawings as drawings and hung them in a lower room. After one such difference, for he seems to have wished his drawings to be hung as portraits, he withdrew the lot and exhibited them privately. A critic of his portraits in 1789 put his finger on Downman's obvious failing, "Downman's small heads have their usual delicacy and usual sameness. He has but two passable faces, one for ladies and another for gentlemen." Occasionally he tried his hand at historical paintings, exhibiting, e.g. *The Death of Lucretia* (1773), *Priestess of Bacchus* (1778), *Duke Robert* (1779), *Lord William Russell in Newgate* (1790), etc.; he also from time to time exhibited genre pieces, e.g. an illustration to *Tom Jones* (1787) and in one instance *A Nymph reposing after bathing* (1793). But his main life's work was pencil and crayon portraiture. We can follow him almost year by year: his earliest work somewhat resembled Wheatley's: by about 1778 his style is completely fixed: from then on, till within a few years of his death, he turned out innumerable drawings of unabated standard: as times changed the temper of his portraits change a little; we pass from the period of Gainsborough and Reynolds to Waterloo; from the Duchess of Devonshire in her younger time to the rather blowsy Hoppner type and young men in whiskers, with short curly hair, of the timbre of Samuel Whitbread or Brougham. In his adult portraits, profile or three-quarters, he attempts nothing more than notation of the features, pose, and costume, and that look of patients who, sitting for their portraits, try to "hold" a becoming expression. It is in his delightful slighter drawings of children that we get a glimpse of a livelier perception. Usually Downman limits himself to the bust, but full-lengths, such as *The Duchess of Devonshire*, at Chatsworth, *Lord Borington*, at Saltram, and the Ickworth

<sup>1</sup> See G. C. Williamson, *John Downman* (1907). Basildon, *The Connoisseur*, LXXXVIII, 10-19.

## REYNOLDS' FOLLOWERS

double portrait of *Georgiana and Betty, Duchesses of Devonshire*, occur. In general, I think, it is fair to say that from c. 1778–1780 till his end his style underwent no marked change: relatively tight pieces and relatively broader and looser stray in and out. But among his latest I have seen some of an exceptional sharpness and bright colour, due possibly to exceptional preservation or to a definite change in style. Dr. Williamson mentions several large groups in oil by Downman: an example of his life-size oils is the *Lady Delaval* (1792), at the Tate Gallery, and another is at Chatsworth, a portrait of the *Duchess of Devonshire*.<sup>1</sup> Other large oil paintings by him are reproduced in *The Connoisseur*, LXI, pp. 198, 233, and LXII, p. 190.

### *The Regency Period*

In addition to Hoppner, Gardner, and Peters we find at the junction of these centuries a group of painters and draughtsmen who reflect with equal sharpness the spirit of their time: the time when George, Prince of Wales, his brothers and Beau Brummell were composing the atmosphere and society that crystallized and decayed in the Regency. The most conspicuous members of this group were George Morland, Thomas Rowlandson, James Gillray, Francis Wheatley, William and James Ward, Julius Cæsar Ibbetson and the Alsatian, Philip de Loutherbourg. It is obvious that they differ in production, but their art is temperamentally alike.

George Morland (1763–1804), who was grandson of an indifferent painter and son of Henry Morland (1730–1797), who should repay fuller attention than he has received,<sup>2</sup> was born

<sup>1</sup> Richard Cosway (1740–1821) was almost exactly Downman's contemporary; he exhibited from c. 1760–1806, became A.R.A. in 1770, and was the most fashionable miniaturist of his day. His parallel in the oil world is Hoppner: his work, sustains, however, a steadier level. None would deny its accomplishment and prettiness or claim more for it than superficial commercial address. When he made excursions into life-size oils the result was deplorable. He made large drawings, nicely coloured, of George IV's and Mrs. Fitzherbert's eyes.

<sup>2</sup> The pair of *Laundry Maid* pictures at the Tate Gallery may not seem to promise much to such attention. But the *Lady Coventry as Laundry Maid* in Mrs. Satterlee's Collection in New York (ex-Pierpont Morgan Collection), presumably by H. Morland, indicates an artistic and accomplished painter. When he married, c. 1757, he was called "The eminent portrait painter" and he lived in the house that



*Panshanger*

ZOFFANY. Cowper Family



*Silney and Michael Herbert, Esqs.*

ZOFFANY. Portrait Group in a Landscape

*Ph. Cooper*





London. Diploma Gallery *Ph. Mansell*  
JOHN HAMILTON MORTIMER. Portraits  
of the Painter, Joseph Wilton, R.A., and a  
Student



*Coll. Captain Osbert Sitwell Ph. Cooper*  
HENRY WALTON. The Cherry Seller



Garrick Club *Ph. Wallace Heaton*  
DE WILDE. Bannister and Suett in  
"Sylvester Daggerwood"



Garrick Club *Ph. "Country Life"*  
CLINT. Scene from "The Lock and Key"

## GEORGE MORLAND

in London and trained by his father. Probably his education was helped by studying and copying the pictures sent in for restoration. As early as 1773 Morland exhibited drawings at the Academy; he worked in the Academy Schools and later made a tour in France. He married the Wards' sister in 1786; his pictures inspired William Ward's best engravings and considerably influenced James' style. His most popular and on the whole most satisfying picture, *The Interior of a Stable* (National Gallery), was shown in 1791 and highly praised. About this time he visited the Isle of Wight whence came his coast pieces. Excesses, debtors' prisons and the like finished him off while still in the prime of life. Morland represents the *tempo* of his age at its weakest. If he had been steadier and less harassed perhaps he would have given us in paint what Rowlandson gave in line and wash: the more robust floridity of that generation. The many fine qualities in his *Interior of a Stable* and *Rabbiting*, for example, painted round about his thirtieth year, should have increased with discipline and perception, while their evident weaknesses should have been outgrown. The fine qualities are direct strong painting, enterprise and scholarship. *The Stable* owes much to the Dutch masters of the seventeenth century for its sound traditional arrangement, but Morland broke new ground by painting it in 1791, and his perception of light and shade was new and personal. The weaknesses are lack of real substance: we are conscious of façade rather than extending depth in the anatomy, character, light and shade and in the horses' coats. Already we recognize that one of Morland's chief sins, that of scribbling caligraphy, is upon him: a sin shared by Rowlandson in his tree drawing. It would be interesting to know what painters Morland has especially noticed in France; we may suspect Greuze, Chardin, Fragonard and Boilly in particular. It is interesting to see how he worked them all into his personal recipe, of which already Gainsborough, Wilson and the Dutch were important ingredients. The blond key of Greuze and Fragonard; the latter's caligraphic pencil; the fat touch of Chardin and his broad vision of colour and light; the society genre of such

Reynolds later had in Leicester Fields; he was bankrupt in 1762; took to picture restoring; was President of the Society of Artists, *faute de mieux*, in 1769, and towards his end had to appeal to the Academy for money.

## REYNOLDS' FOLLOWERS

an one as Boilly, in all were useful suggestions. And Greuze's pseudo-simple life may also have come handy. Stirred in with Wilson and Gainsborough's landscape and cattle pieces, and added to the main stock of A. van Ostade's chiaroscuro, the cattle of Potter, A. van de Velde and Cuypp, these severally consolidated into Morland. His most direct influence, especially in his coast scenes, was Gainsborough, and it is to his use of Wilson and Gainsborough that we owe one of Morland's most personal and valuable contributions—his expression of suffused light and air. This and his rich fat pigment, it may be noted, were of substantial service to Crome. As his difficulties increased and his artistic conscience softened Morland relied more and more on recipes and less and less on recourse to Nature. So he resolved his art to an almost mechanical process, for which, however, his failing hand could no longer provide the necessary facility. He falls between two stools—the romance of Wilson or Gainsborough on the one hand, and on the other the realism of the Dutch or Stubbs or Ben Marshall. His median position is on a sort of cushion stuffed with the rococo sentiment and exuberance of his disillusioned artificial age.

In Francis Wheatley (1747–1801) the same elements appear, modified by his preference for sentimental bourgeois genre or "Cries of London," in place of rusticity, and by his steadier mode of life. The same pleasant key and colour, the same shallow but clever touch, the same sentimentalization of type characterize Wheatley's most popular work. But in his small portraits and a few charming Gainsborough-inspired landscapes we recognize a better artist: for they are solidly constructed and shrewdly seen. His *Henry Grattan* (1782) in the National Portrait Gallery, his *Arthur Phillip* (1786) there too, his *Lord Spencer Hamilton* at Windsor and at the Tate Gallery his *Gentleman with a Dog* are singularly well done: vivid in character and not only attractive but also inventive in their colour arrangement. One may well imagine that had he developed this side he would have excelled Zoffany in conversation portraiture.

Philip James de Loutherbourg (1740–1812)<sup>1</sup> was taught by his father, a miniature painter, and F. Casanova, painter of battle pictures. He was a member of the French Academy when he

<sup>1</sup> See Whitley, *Artists and their Friends*, I, p. 353; II, p. 350, etc.



London, National Gallery

STUBBS  
Phaeton and Pair





## DE LOUTHERBOURG AND IBBETSON

came to London in 1771 with an introduction to Garrick. Garrick was advised to ask de Louthembourg to paint three pictures for him: a sea piece, a Berchem and a battle-picture. He commissioned and obtained a cattle piece and then induced the artist to become his stage and scenery designer. From at least 1773-85 de Louthembourg worked for the stage; in one set introducing moving scenery, the prelude to his "Eidophusikon" theatre of moving pictures opened in 1781. These scenes included *Dawn over London*; *Niagara* and a Miltonic piece of *Satan arraying his Troops*. In 1780 he was A.R.A., and R.A. in 1781. He exhibited at the Royal Academy and other Exhibitions between 1772-1812. About 1789 he became a faith healer and like Tissot, in our time, produced illustrations for the Bible. Arriving in England already an *Academicien*, with a formed style, like Zoffany, de Louthembourg stands outside British influence, though his cleverness and accomplishment contributed to his contemporaries' education. His pictures are not very common; his genre, if one may judge by Mr. Avray Tipping's *Methodist Preacher* (reproduced by Mr. Whitley) painted in 1777, is his most congenial line; his large pictures of Royal Reviews, his landscapes with gipsies (like Morland's), his moonlight pieces and daylight landscapes give less scope for his gift of humorous genre.

Julius Cæsar Ibbetson (1759-1817), whom we have included in this group, was born in Scarborough, and trained in a ship-painter's yard at Hull. He came to London in 1777 and there seems to have been grounded in the discipline of forgery. His speciality was Teniers, the Dutch School landscapes and cattle pieces, Poelenburgh and Richard Wilson. This laborious training was doubtless answerable for his neat and excessive finish. After some years spent in London on this kind of work he returned to the north about 1800; having failed for election as A.R.A. In 1811 he is mentioned in the London Press as again emerging, puffed as "the English Berghem" and compared with Pynacker, Cuyt and Poelenburgh. His declining years were passed at Masham, in which district some of his best works remain. At one time he was in contact with de Louthembourg, whose influence on his style was salutary in counteracting his Dutch tendencies. Thus in Ibbetson we find a curiously com-

## REYNOLDS' FOLLOWERS

posed small landscape art, attractive in the way that finely made toys or landscapes seen in a convex mirror are attractive. It combines the neat finish and light of Dutch painting with the romanticism of Gainsborough's landscape distilled through de Louthembourg, and has as well a sharp small delicacy of perception that is Ibbetson's own contribution.

As Morland's imitator James Ward (1769-1859) was swept into the rococo current. Having worked for a few months under J. R. Smith the engraver he was then apprenticed to his brother William the engraver—his senior by seven years. This William married Morland's sister, in retaliation to Morland's marriage with Anne Ward a few months earlier in 1786. This family connexion and William's business association with Morland initiated James Ward into the sentimental rusticity of Morland and naturally led to imitation. Though he soon realized the drawbacks to being regarded as a second-hand Morland, and though he, like Stubbs before him, took up the study of anatomy, the more seriously to approach animal painting, Ward never shook off the sentimentality that had washed his early impressions. Probably his most healthy effort was to rival Rubens. In 1804 he exhibited the Victoria and Albert Museum *Bulls fighting: a view of S. Donatt's Castle*, in a private gallery, having based its style on Rubens' *Château de Steen*.<sup>1</sup> This fine landscape, the National Gallery *Harlech Castle* (1808), conceived in the same emulation, and the Tate Gallery *Regent's Park* are Ward's high-water mark, and show that he was large enough to assimilate and reproduce much of Ruben's mighty landscape significance. As a sporting painter, i.e. as a painter of favourite steeds—Napoleon's, Wellington's, Platoff's, or lesser folks', his rank is lower than Ben Marshall's, largely because of that ingrained sentimentality, and, as regards his landscape settings, because of his too-cultivated cosmopolitan attitude to English landscape. *Per contra* it may be noted that in his *Bull Alexander and other Shorthorns* (c. 1818), engraved by Woodman, Marshall seems to have imitated Ward. The latter's best performance in the sporting genre must be his *Ralph Lambton on "Undertaker," with Hounds*, in Captain Lambton's Collection, shown in 1931 at Lord Allendale's Exhibition of Sporting Pictures.

<sup>1</sup> Stubbs painted his *Bulls Fighting* before 1788.



*Messrs. Leggatt*

GILPIN. White Horse

*Ph. Cooper*





*Windsor Castle*

WOOTTON. Stag Hunt



*Coll. Mrs. C. Carstairs*

STUBBS. Colonel Pocklington and Family

*Ph. Dixon*

## CHAPTER XI

### LATE EIGHTEENTH CENTURY GENRE

My most indolent reader will have concluded long ago that British painting from the sixteenth to the end of the eighteenth century consists of little but portraiture and a smattering of landscape. He will not have been far wrong. In France genre and society painting came in with the Regency and reached their flood in Louis XV's reign. In England up till about 1760 there was little genre painting with the exception of Hogarth's satires, Hayman's Vauxhall decorations, Mercier's genre and paintings, such as Highmore's, Hogarth's and probably Hayman's and Gravelot's, made for engraved illustrations, e.g. "Hudibras," "Pamela" etc. About 1730-1745 painters showed interest in the stage: Hogarth's *Scene from the Beggar's Opera* is probably the earliest known instance. From its evident popularity—three if not four versions are known—we may infer that there was an opening for this kind of genre. But it was not till Johann Zoffany (1733-1810)<sup>1</sup> got to work in England, early in the '60's, that theatrical subjects became numerous. He had been born in Ratisbon and had studied in Rome before he came to England (c. 1758) with a technique of his own. Apparently at that time the recognized painter, if not of stage scenes at least of actors, was Benjamin Wilson, and it seems that to begin with Zoffany served him as drapery painter. What must be his earliest style in England is seen in a set of seven portraits of the Hervey family at Ickworth, under life-size, apparently painted round about 1760. In them his usual way of painting drapery is already formed but the heads, especially of the women, are flattered in modelling and less vivacious than we should expect. Another quite early but more advanced picture is the group of the *Children of the 4th Duke of Devonshire*, in the Devonshire Collection. This can be approximately dated c. 1761 from the presumable ages of the children. It is interesting to note that already Zoffany's types are fixed; the landscape background may be

<sup>1</sup> See Williamson and Lady Victoria Manners' *Zoffany* (1920); W. Foster, *British Artists in India, Walpole Society*, XIX.

## LATE EIGHTEENTH CENTURY GENRE

Lambert's. Zoffany's first exhibit with the Society of Artists in 1762 was *The Farmer's Return* representing Garrick, in the Earl of Durham's Collection; here he has reached practically his top, so far as easy action is concerned. Prominent pieces in his career in the 1760's are the Garrick Club *King, Mr. and Mrs. Baddeley in "Clandestine Marriage"* (c. 1766), perhaps his finest piece of colour; Sir George Nugent's *Nugent Family*; the *Young and Colmore* families (Sir Philip Sassoon), the *Atholl Family* (1767) in the Duke of Atholl's possession; Lord Durham's *Mr. and Mrs. Garrick*, at Shakespeare's Temple; *The Garricks entertaining Johnson to Tea*, in the same Collection; and towards the close of the decade Mr. Drummond's *Drummond Family*, his masterpiece, and the series of Royal groups at Windsor. He was a Founder Member of the Academy in 1768; in 1771 he painted the Windsor *Lapidaries*; and in 1772 his *Life School* (Windsor), which he painted without preliminary studies, "but clapt in the artists as they came to him."<sup>1</sup> His most ambitious and inventive composition, *The Sharp Family*, is c. 1770.

He was in Italy 1772-c. 1778; and in the Uffizi in 1775, when Reynolds' self portrait was hung there, was unable to refrain from running to embrace it. But in 1778 Northcote writes of Zoffany as doing what he could in Florence to cry down Reynolds. The most famous result of his stay in Italy is *The Tribuna of the Uffizi* (at Windsor), exhibited in London in 1780; the most charming, the *Cowper Family* (Panshanger). In 1782 he planned to go to India and went in 1783, staying till 1789; he was back in London by July 1789. In 1798 he seems to have hankered to return to India but never went. He died in 1810, and his remaining works were sold next year. Perhaps the best of his late theatrical works is the *Lewis, Quick and Munden in "Speculation"* (c. 1795), in the Garrick Club, where, too, is his *Bannister and Parsons in the "Village Lawyer"* (c. 1787). In 1790 he repeated his *Tribuna* success of ten years earlier with *Townley among his Marbles* (Lord O'Hagan). His life-size portraits are less attractive and popular than his conversation pieces. But a few, e.g. *George, 3rd Earl Cowper*, at Panshanger, and *John, 4th Duke of Bedford with his Daughter*, at Woburn, are solid and not uninspired

<sup>1</sup> See Whitley, *Artists and their Friends*, I, p. 271.



*Coll. General Howard Vyse*

*Ph. Grove*

BEN MARSHALL. The Howard Vyse Boys



*Lavington Park*

*Ph. Dixon*

BEN MARSHALL. John Powlett and His Hounds





*Saltram*

STUBBS. Phæton



*Coll. The Earl of Cromer*

FRANCIS GRANT. The Melton Breakfast

## WALTON AND MORTIMER

portraits. His *Mrs. Oswald of Auchincruive* (c. 1765) reveals sympathetic insight for which we are not prepared, as well as large design. Incomparably more accomplished than any English painter of his time and genre, save Francis Wheatley, Zoffany was never a painter of English character, and his formula for playful children and indulgent parents becomes tiresome. Nor, save in a few pieces and isolated passages was he a subtle painter. As he passed through the 1770's he became mechanical, forcing his pitch until, in a general hard glitter, refinement is lost. This prevailing metallic quality, which had invaded his style already in the 1760's, detracts from his colour: had he striven less for glitter his indisputable sense of subtle colour would have had fair play.

Zoffany's pupil was Henry Walton (1746-1813) who in 1770 sought admission to the School of the Incorporated Society, and in 1778 election as A.R.A.; in 1787 he was a witness in a suit concerning the authenticity of a Poussin, for he had become a connoisseur and expert. He ceased exhibiting in 1779. His recognized work owes nothing considerable to Zoffany; in his genre his model seems to have been his fellow-student Francis Wheatley (1747-1801), and his pleasant pigment and his eye for breadth of lighting suggest that he had privately studied Chardin. His portraits, on the other hand, suggest that Gilbert Stuart had influenced him; one of the best is *Sir Edmund Bacon*, at Emmanuel College, Cambridge.

Zoffany's warm competitor in theatrical and conversation genre was John H. Mortimer (1741-1779), who in 1763 won the prize offered by the Society of Arts, over Romney. He was a person of great personal charm, highly esteemed by some for his portraits and historical pictures. Edwards tells us that he was the son of a Sussex miller, pupil to Hudson and Pine and one of the first to avail himself of the Duke of Richmond's Gallery of Antiques, in Privy Garden. Here and in St. Martin's Lane Academy he excelled in drawing. His pictures that won the Society's prizes were *Edward the Confessor stripping his Mother of her Effects*, and *St. Paul Preaching* which some time before his death was placed in High Wycombe Church and inspired William Blake. Disliking or despising portraiture he neglected it, yet his life-size heads in black and white chalk on stained paper

## LATE EIGHTEENTH CENTURY GENRE

were masterly, though his painted portraits were too clayey in colour. Edwards mentions a family group of the Drakes of Amersham, small whole-lengths, and that he had painted a ceiling in Brocket Hall, Herts, helped by Wheatley and Durno. His favourite subjects were banditti, military historical subjects, and "Horrible Imaginings," which doubtless drew Blake to his side. He also designed church windows, etched, and illustrated Bell's *Poets and Theatres*. The most imposing trace I know of Mortimer's portraiture is Mr. Randall Davies' drawing for "the picture at Shardeloes"<sup>1</sup> which suggests a graceful style, somewhat like Cotes'. The Diploma Gallery group of *The Painter, Joseph Wilton and a Student* working in the Duke of Richmond's Gallery, is an admirable work, simply and solidly painted, with a delightful and personal colour scheme. I cannot but suppose that the so-called *Portrait of Hamilton*, attributed to Richard Wilson, also in the Diploma Gallery, is by Mortimer. In works of this quiet conversation kind, for instance Mrs. Esmond Harmsworth's *The Rev. John Cocks and James Cocks* and *A Family at Billiards*, in Lord Bearsted's Collection, Mortimer is more successful than in his Garrick Club picture of *Powell, Smith and Bensley* in "King John."

Passing by James Roberts, who painted theatrical pieces, and Benjamin Vandergucht, whose *Scene from "Committee,"* at the Garrick Club, has passages nearly as good as Zoffany, we may pause a moment on Thomas Hickey (1741-1824), to note his charming *Mrs. Abington* (1775) in that same rich Collection, which also has an incomparable representation of Samuel De Wilde's (1748-1832) and George Clint's (1770-1854) theatrical pieces. De Wilde is a worthy follower of Zoffany, with a good sense of colour, an aptitude for strong comedy and a general briskness of touch and pose. Clint takes into the nineteenth century the relics of eighteenth-century theatrical genre. He was elected A.R.A. in 1821, but resigned from pique in 1835. Quite his best style in theatrical scenes was reached before 1820. His *Farren, Farley and Jones* in "Clandestine Marriage" (1818) and *Munden, Knight and Mrs. Orger* in "Lock and Key" (1819), both in the Garrick Club, are full of good comic "business," and admirably painted.

<sup>1</sup> Randall Davies, *English Society XVIIIth Century* (1907), p. 64.



*Coll. A. P. Oppé*

A. COZENS. Landscape

*Ph. Grove*



*Coll. Victor Reinacker*

J. R. COZENS. Between Chaurouni and Martigny

*Ph. Cooper*





*Coll. P. M. Turner*

CROME. The Glade

## CHAPTER XII

### SPORTING GENRE

Besides theatrical genre the eighteenth-century English School produced a genre more particularly English. In origin, it is true, our sporting pictures<sup>1</sup> were Netherlandish. That is to say that their early ancestry is Van der Meulen, Jan Wyck and Pieter Tillemans, who also, we may remember, were forbears of English landscape. For our present purpose Pieter Tillemans (1684-1734) makes a good starting-point from which to review the course of English sporting pictures. He, as may be recalled, was in 1711 one of the electors of the first Academy Governor (Kneller) and Directors (Laguerre, Thornhill, Richardson, and others). His somewhat panoramic landscapes are of more interest than his horse pictures: but he not only painted little horses and riders, as embellishments to his prospects, but also largish portraits of them. One of his co-electors in 1711 was Wootton, whom also we have discussed in relation to landscape-painting: another was James Seymour, banker, father of James Seymour (1702-1752), painter of races, hunts, gentlemen on their favourite horses and horses in their stalls. In his day Seymour had a great reputation; its present dimmedness, for there is scarcely a horse picture so flat and quaint that we do not credit it to Seymour, is not altogether warranted. For it seems to me that there is evidence enough to justify our making a distinction between James Seymour and his school. Pictures indubitably by him certainly include friezes of flat horses galloping on Newmarket Downs, in the quite incorrect conventional but motionless position of a rocking horse. These may belong to his early period; on the other hand some pictures, as certainly by him, exhibit stoutly barrelled steeds, fairly well proportioned, with good-sized heads and speaking eyes: very different affairs from the cardboard kind of horse too loosely ascribed to Seymour. Moreover he was capable, however crudely

<sup>1</sup> See W. Shaw Sparrow, *British Sporting Artists* (1922), *A Book of Sporting Painters* (1931); *George Stubbs and Ben Marshall* (1929); *Henry Alken* (1927); F. Gordon Roe, *Sporting Prints*; F. Siltzer, *British Sporting Prints* (1929).

## SPORTING GENRE

compared with Stubbs, of drawing a horse in action, e.g. taking a fence, or standing at ease, not too inadequately.

His fame in his own day—he was considered the best draughtsman of a horse, doubtless created a demand for repetitions of his work and instigated a little group of imitators. His pictures were not engraved till after his death. In the same way Wootton (1668–1765) must have had a studio<sup>1</sup> and outside imitators. Indeed no one man could have been responsible for the great number of large and small horse pictures, up and down the country, attributed to him, or for their varying standards of accomplishment. At times Wootton collaborated with Kneller in the production of a large equestrian portrait; but in a stiff way he was able to compose groups of horsemen riding and standing about with their dogs, grooms and servants. This kind of picture, for instance, the series at Windsor depicting Frederick Lewis, Prince of Wales riding or hunting with his friends, or in a shooting party, in Windsor Park, evidently interested Wootton more than those portraits of famous horses standing in profile to display their points, held by a groom, which are so numerous. It is most probable that in these pictures he frequently employed his studio.

In George Stubbs (1724–1806) the art of painting cherished horses leapt to its top, so far at least as the eighteenth century is concerned. He was born at Liverpool, and is said to have studied first in 1740 under Winstanley (1700–1761), who went about the northern counties face-painting. Stubbs also studied anatomy at York, lecturing on this subject in the Hospital, and went to Italy in 1754 and to Morocco. Between 1756–1760 he was engaged on his *Anatomy of the Horse* for which he drew and engraved the plates. Doubtless he was also constantly painting portraits. He settled in London in or about 1760, and exhibited with the Society of Artists from 1761–1774. One of his earliest London pictures must be *Lord Holland and Lord Albemarle shooting at Goodwood*, in which the horses hark back towards Seymour and Wootton while the figures are relatively advanced. In the *Grosvenor Stag Hunt* (1762) similar primitive traits remain. By 1765 he was a Director of the Society of

<sup>1</sup> Shaw Sparrow gives us Thomas Spencer as one of Seymour's followers: Pybourne, J. Cornish, R. Roper and W. Shaw among Wootton's.



CROME: Road with Pollards

Collection R. J. Colman





## GEORGE STUBBS

Incorporated Artists, and his works—portraits, animals, and landscapes, exhibited with the Society next year, were highly praised.<sup>1</sup> In 1769 Stubbs, Zoffany and Wright of Derby shared the honours of the Society's Exhibition, from which the works of members now gone over to the Royal Academy were badly missed. His exhibits in 1772 were noted by young Northcote, then living in Reynolds' house, as "some fine horses by Gilpin and Stubbs." After 1774 Stubbs abandoned the bankrupt Society and took his pictures to the Academy. He was elected A.R.A. in 1780 and R.A. in 1781. But after stubbornly refusing to conform with the Article of 1770 in the Academy's Constitution, whereby the deposit of a Diploma Work was made a condition of full membership, he was deposed in 1783. About 1802 he was busy with a publication of *A Comparative Anatomical Exposition of the Structure of the Human Body with that of a Tiger and Common Fowls, in 30 Tables*. Whitley tells us that two parts only were delivered to the Royal Academy (in 1804), though, according to Stubbs' obituary notice in the *Gentleman's Magazine* (1806), three parts were published.

From all this it must be evident that from his beginnings Stubbs approached his art in the spirit of a figure painter, seriously studying the anatomy as well as the mere points of an animal perceptible to a proud owner. From this inner knowledge came his superiority over his predecessors, contemporaries and successors, so far as verisimilitude of representation takes an artist. Moreover Stubbs had applied his scientific mind to the study of trees—by 1769 his tree painting is curiously exact—and to the articulation of the human body, long before he published his conclusions on its relation to Common Fowls and Tigers. So that his figures are almost invariably neatly and correctly rendered, with just the right action and spirit. Nor was his capacity limited to stablemen, jockeys or even gentlemen. His most popular and charming pictures, the famous Panshanger group with *Lady Melbourne in a tim-whiskey*, Lord Melbourne by her, and Sir Ralph and Mr. John Milbanke in attendance, and Mrs. Carstairs' *Colonel Pocklington and*

<sup>1</sup> Whitley, *Artists and their Friends*, I, p. 212. His *Shooting in 1767* is illustrated by Shaw Sparrow, *Stubbs and Marshall*, p. 20; *Shooting in 1769*, p. 20. A replica dated 1771, of the 1762 *Grosvenor Hunt* is illustrated in his *Sporting Painters*, p. 17.

## SPORTING GENRE

*Family* show how lightly, gracefully and with what delightful colour, in the pastel range, he could tackle Society genre, infusing his little assemblages of ladies and gentlemen with the courtly urbanity of Reynolds and Romney. As for his landscape settings, they have the appropriate romantic atmosphere and their trees are astonishing portraits, revealing a particular realistic study unprecedented, so far as I know, in English landscape.<sup>1</sup> Stubbs' finest period begins in the '70's—the *Melbourne Group* was shown in 1770, the *Pocklington* must be of approximately that date; *Sir Sidney Meadows*, at Windsor, is of 1778. This standard continues at least till c. 1800; the charming *Haymakers* in Lord Bearsted's Collection is of 1783, the Windsor *Anderson and two saddle horses* and *The Prince's Phaeton* are of 1793, and *Hambletonian rubbing down* is of 1799–1800. Undoubtedly his greatest achievement (too great in point of size) is Lord Londonderry's *Hambletonian rubbing down* (1800), in which he has achieved a noble and original design and most convincingly precipitated, in universal monumental fashion, the horseness of the horse.

On all these grounds Stubbs is a fine artist. But—so touchy and ironic is the nature of art—in his very thoroughness, urbanity and correctitude lay the seeds of his weakness. If we compare him with Ben Marshall (1767–1835) we recognize this weakness: the predominance of domesticity over the larger elemental character of horses, stables, landscape and weather. There is something too tame, groomed and domesticated in his animals. By an odd and suspicious caprice Stubbs, c. 1770, took to enamel painting and in 1794 was working on china, a step that must have fostered his inherent tendency to excessive gloss and finish. His pictures of horses in action are relatively few (the best, I fancy, is *Saddle horses and Anderson* at Windsor), as are those in which these animals are out in the open country, on the downs, part of the whole elemental ensemble of windy sky and light, wide landscape and hunting

<sup>1</sup> Apparently Stubbs influenced or reacted on Zoffany in tree study. It is instructive to follow the development of trees from Wootton, Wilson Devis, Morland, Dall, Rooker, etc., and contrast them with Stubbs'. As regards Stubbs and Zoffany we may assume, I think, that the latter's *Drummond Family* was painted in emulation of Stubbs.



*Coll. Messrs. Agnew*

CROME. Woodland Scene



*London. Victoria and Albert Museum*

CROME. View on Moushold Heath: the Shepherd Boy





*Crown Point*

COTMAN. Durham Castle and Cathedral



*Norwich Castle*

COTMAN. St. Luke's Chapel



*Coll. Sydney Kitson*

COTMAN. Distant View of Barnard Castle

## BEN MARSHALL

men. The best of this sort must be the Wentworth Woodhouse *John Singleton on a Racer*, and *Singleton on Bay Malton*.

Ben Marshall (c. 1767–1835) does not come under the lens of his students before 1791, when he was working in London. He had studied, so they say, under Lemuel Abbott, the minor portrait painter, without apparently retaining any trace of such apprenticeship. His earliest recorded picture, of 1792, in the Magniac Collection, is a portrait of "*Eclipse*." Farington's Diary, March 29, 1804, notes that "Bourgeois [Sir Francis, R.A., 1756–1811] spoke of Marshall a horse painter as having extraordinary ability, and that Gilpin had said that in managing his backgrounds he had done that which Stubbs and himself never could venture upon." It is alleged that the sight of Sawrey Gilpin's *Death of a Fox* in 1793 had determined Marshall to abandon portraits and commence horse painting. But if "*Eclipse*" was painted the previous year this story is not watertight. His *Two Hunters and a Dog* (1798) in Lord Woolavington's Collection proves him to have been a close student of Stubbs. In 1800 he painted *Oldaker on Pickle*, and one of his masterpieces *Mr. Powlett and Hounds* must belong to this period. Both are at Lavington Park. By 1802 Marshall was patronized by the Prince of Wales and painted his roan hack standing under the colonnade at Carlton House.

Mr. Shaw Sparrow suggests that in 1807, on Sawrey Gilpin's death, Marshall stood for the Associateship of the Academy but was rejected, and attributes the fewness of Marshall's Academy exhibits to this snub. His *Phantom* (Lavington Park) is of 1811. In 1812 he settled at Newmarket, for thirteen years. His delightful group of *The Watson Family*, at Rockingham Castle, is dated 1815, and *Brush* (Lavington Park) 1818. Half through that period, in 1819, he had a coaching accident, from which it is alleged he never completely recovered. Two notable pictures of this period are "*Sailor*" on *Epsom Downs*, and "*Sam*" on *Epsom Downs with Sam Chifney up*, both formerly in Mr. F. T. Sabin's possession. This famous accident did not for long prevent him working, for in October 1820 he "had built him a new painting-room at Newmarket and was busily employed." In 1821 he painted Lord Jersey's "*Cannon Ball*," in 1823 "*Emilius*" and in 1828 General Howard Vyse's *The Howard*

## SPORTING GENRE

*Vyse Boys riding*, which is companion piece, after an interval of thirteen years, to the *Watson Family* at Rockingham.

If Stubbs' horses tend, on the whole, to be rather pets, Ben Marshall's best have that elemental separateness and aloofness of large animals. They have temper; having weathered many famous runs they are hard bitten, lean and angular; big-boned brutes, patiently enduring but indifferent to their masters, who also take their mounts for granted; indulging no overt pride or possessive solicitation, but treating them as part of the day's work. This absence of sentiment and domestication extends to the hounds who snuff and fidget about, disregarded and concerned with their own business. It extends, too, through all the landscape: the sunlight, the windy sky and chequered weather. In some of Marshall's bare hill-sides and his wide downs the great spirit of English landscape painting is declared.<sup>1</sup>

From simplicity and a kind of rustic unsophistication, rather than deliberately, his rude technique is admirably suited to his vision. His pencil, as they used to say, is strong and rough, with an instinctive rhythm. His riders, trainers, and stable boys are out-of-door people, and probably the most authentic record we have of their type. His dwarfish jockeys and stunted trainers seem almost a special breed. And in addition to this attitude towards his main business we may suspect that Marshall had within him the zest for a larger nature than that contracted for in his commissions. We can see that problems of tone, of subtle aerial relief and fusion privately engrossed him; so that a horse in sunlight against the cloudy sky became part of the magic of elemental nature, and hounds running in and out of the light part of that light's fitful movement. He also painted a few portraits, with the same uncultivated direct brushwork and rustic vision. Two are in Rockingham Castle, interiors, and in one, dated 1817, is a colonnade with an equestrian frieze in the entablature. Perhaps this was prompted by a visit to the Elgin marbles which were exhibited in the British Museum in

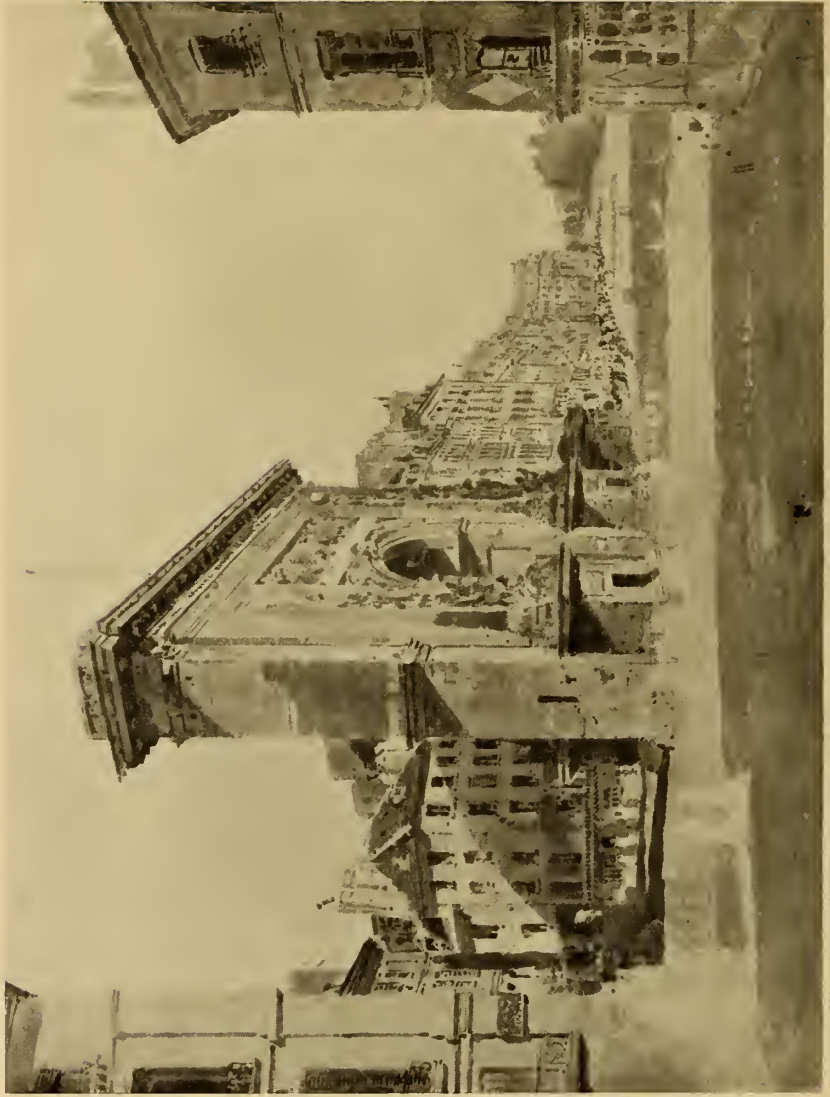
<sup>1</sup> Mr. Shaw Sparrow no doubt rightly points out that such a bare hill-side as that in Marshall's *Francis Astley and his Harriers*, in Lord Bearsted's Collection, has a pedigree, out of Gilpin by Stubbs, or the other way round. But neither of them was capable of the extra quality that places Marshall on the fringe of great English landscape painters.



*Coll. P. M. Turner*

COTMAN. The Silver Birches





*London. Victoria and Albert Museum*

T. GIRTIN. Port St. Denis

## MARSHALL AND GILPIN

1816. His best portrait level is seen in the National Sporting Club *John Jackson*,<sup>1</sup> the pugilist, standing against the "Gladiator," painted in 1810, and in *Thomas Gosden*, in the Guy Gilbey Collection.<sup>1</sup> He also painted Gully, standing by "The Wrestlers."

Design, by which in this connexion I mean a special pattern uniting figures and horses in a continuous wheel of movement, rather than a static arrangement of silhouettes and forms rhythmically disposed, is not the strong point of either Stubbs or Marshall. But the latter in his *Henry Legard with Hunters* (formerly with Messrs. Leggatt), his *John Powlett and Hounds*, in Lord Woolavington's Collection and *Francis Astley and his Harriers* (c. 1808), in Lord Bearsted's, is more "kinetically" ambitious and successful than anything of Stubbs, whose *Horses Fighting* and *Phaethon*, produced for Wedgwood, are extravaganza rather than design. In his best period c. 1800-1810 Marshall's light and shade is strong. About 1817 he tends to accentuate his colours: as he grows old his chiaroscuro thins and he seems to aim at a general diffusion of light: *Mr. Fermor's Hounds at Tusmore* (Lavington Park), said to be one of his last works, is a striking example of this aim. Of many of his later paintings it is fair to say that he has lost substance and become rather edgy and shaky in his drawing.

Turning now towards the minor practitioners of later eighteenth-century sporting genre we may single out a few. Sawrey Gilpin (1733-1807) has been mentioned more than once; his eldest brother, the Rev. William Gilpin, also was a painter. In 1749 he was apprenticed to Samuel Scott, the painter of the London Thames, and stayed with him nine years. In this time he must have painted many so-called Scotts: but his sheep and horses give us no certain clue for distinguishing Gilpin from other Scott apprentices. Farington records that Gilpin helped Scott paint a Covent Garden picture, which Mr. Sparrow says passed into the Duke of Bedford's Collection, and may be now at Woburn. For some reason he was taken up by the Duke of Cumberland, in whose stud he is said to have learned his knowledge of the horse. He collaborated with Barret, Reinagle,

<sup>1</sup> Reproduced respectively in Shaw Sparrow's *Book of Sporting Painters* (1931), pp. 102, 103.

## SPORTING GENRE

Marlow, Romney, Zoffany and Turner. His best-known works are *The Death of the Fox*, a Snyder's derivation, which, as we have seen, was said to have turned Marshall's thoughts towards sporting genre, and *Gulliver and the Houyhnhnms* (both at Southill, in the Whitbread Collection); *Horses alarmed in a Thunderstorm* (Diploma Gallery and the G. P. Fores Collection); and *Colonel Thornton's "Jupiter."* The two last are in Stubbs' melodramatic vein. He exhibited from 1762-1807. In his way Gilpin seems nearer the nineteenth-century sporting painters than either Stubbs or Marshall. His pupil George Garrard (1760-1826), who is sometimes much like Stubbs (e.g. in an example at Southill) in another aspect, viz. Mr. Whitbread's *Brewery Yard* and *Wharf on the Thames* (1796), forestalls and surpasses the style of the Herrings. Also Gilpin's pupil was Thomas Gooch (*f.* 1777-1802), to whom perhaps some dubious Stubbses might more justly be assigned; while others, with feeble landscapes and feebler trees, might be tried on John Boulton (*c.* 1745-1812). Gilpin's contemporary Francis Sartorius I (1735-1804) did not attain his facility, nor, I think, attempt his melodrama. His *Return from the Hunt* (Lord Bearsted's), painted in 1784 (?), shows Stubbs' influence. I have not yet mastered the complications (let alone what subtle differences distinguish them) of the Sartorius tribe. This Francis I had (perhaps) a son, Francis II, painter of marines. Two are in Mr. John Fremantle's Collection. A Francis Sartorius III was exhibiting *Horse and Dog* (not racing pictures) from 1773-1791. He as well as Francis I may have painted Lord Bearsted's picture. Then there were J. Nost Sartorius (exhibiting 1768-1777), father of Francis III, and J. N. Sartorius II (*b.* 1759; exhibited 1780-1824), the son of Francis I. He had a son, John Francis (exhibited *c.* 1797-1831). Of all these J. N. Sartorius II is most famous. His pieces of *c.* 1816 are rather puny, and his style is a throwback to the pre-Stubbs era.

Last of the partly eighteenth-century sporting painters I will mention Dean Wolstenholme (1757-1837), whose works are curiosities of hunting lore; the two Reinagles, Philip, R.A. (1749-1833), who also painted small portrait groups, large portraits and landscapes, and had been Allan Ramsay's pupil, and while in his shop turned out some ninety pairs of Ramsay's



*London. National Gallery*

TURNER. Bay of Baiae



*London. Tate Gallery*

TURNER. Aeneas and the Sibyl





*Windsor Castle*

TURNER. Windsor Castle



*London. National Gallery*

TURNER. Tivoli

## THE ALKENS AND OTHERS

*George III* and *Queen Charlotte*; and Ramsay Richard, R.A. (1775-1862), who painted portraits, restored Leonardo's Royal Academy cartoon and on his own showing is responsible for most of the repetitions of Hoppner's portrait of *William Pitt*; H. B. Chalon (1771-1849), and Charles Towne of Liverpool (1763-1840).

As the nineteenth century grew up sporting painters multiplied. Few on the whole attained artistic rank, though amusement and epic associations may be inspired by them in that curiously uncritical English survival the country squire, whom Heaven long preserve! It must suffice, in this Short History, to mention: the Alken Family: Henry Thomas (1785-1851); Samuel (1784-c. 1825); George (*d. c.* 1837); Seffrien (1796-1837), where endeth the first generation. In the second came Samuel Henry (1810-1894) and Sefferin (1821-1873). The family's artistic tendencies then died out. The best esteemed in this family is Henry Thomas (1785-1851). Though inferior as an artist to James Pollard his hunting pictures have the artistic standing that spirited design, a clever formular for movement and a small, skilled recipe for spaciousness confers. Their very absurdities of action and proportion are mysteriously valuable in their effect. In other lines, for instance his fishing pictures, he is as delightful as a charming brightly coloured toy. James Barenger (1780-1831), too, has this kind of claim to serious regard, while James Pollard (1797-1867), especially in his coaching pieces, his snow scenes and moonlight pieces is an exquisite artist, with a sense of linear delicacy and significance in design that is rare in European art: a minor person in his field was M. Egerton (*f. c.* 1825).

Sporting genre has continued to our time, and will continue in spite of the supersession of the horse. An admirable example of Sir Francis Grant's (1803-1878) early achievement in this branch is his *Melton Hunt Breakfast* (1834), in Lord Cromer's possession. John E. Ferneley (1782-1860), Grant's senior and preceptor, was Marshall's pupil. He is more definitely a photographic painter than the others just mentioned, and serves roughly as a landmark at the end of the older tradition and the beginning of the new. John F. Herring (1795-1865) stands with Ferneley at this point in the landscape.

## CHAPTER XIII

### LATER LANDSCAPE

#### *The Cozens to Constable*

##### I

What of fame Alexander Cozens<sup>1</sup> has lost on the swings he has recovered on the roundabouts. His strongest appeal some years ago was that of bastardy by Peter the Great in the Deptford Dockyards, seconded by relatively insignificant things, e.g. he had taught Eton boys to draw, had published books on the practice and theory of drawing and perpetrated a singular trick of accidental design, which had provoked Dayes' contemptuous phrase "Blot master to the 'Town." Lastly he was allowed some credit for begetting John Robert Cozens. Now there seems no doubt that we must delete Peter the Great and substitute one of his workmen, Richard Cozens, who was employed from 1700-1735 as shipbuilder at St. Petersburg and Archangel; for all I know we may have to abandon also the illegitimacy. But compensating these losses in prestige, Cozens' recognition as a rare artist is now assured. His birthdate is unknown: he was in England in 1742: in 1746 he went to Italy and worked in Vernets' studio in Rome: in 1751 he was appointed Rouge Croix: he resigned the post of drawing master at Christ's Hospital in 1754: exhibited with the Society of Artists in 1760 "in a very pretty manner": sent a large canvas, *A South View of London*, "from Chelsea to Limehouse, sketched from Dulwich Hill," intended for engraving, and in 1781 another oil *View in North Wales*, "a painting void of his usual heaviness, darkness, and dulness." A writer in 1782 deplored that Cozens so seldom painted in oil. He died in 1786. From one of his Roman sketch books (see Oppé in the *Walpole Society Annual*, XVI) we learn how even then he was absorbed in the mechanics of picture making; and as we shall note later it is this sketch book and its precepts that

<sup>1</sup> See A. P. Oppé, *Print Collector's Quarterly*, VIII, No. 1; *Walpole Society Annual*, XVI; Laurence Binyon, *B.F.A.C. Catal. Herbert Horne Collection of Drawings*, 1916; C. F. Bell, *B.F.A.C. Catal. J. R. Cozens Drawings*, 1923; Whitley, *Artists and their Friends*, II, pp. 316-26. C. F. Bell, *Walpole Soc.*, V.



TURNER : Norham Castle, Sunrise

London, Tate Gallery





## ALEXANDER AND JOHN COZENS

Constable copied. We also note the fine calligraphy of his pen from which Gainsborough may have learned something. Further study of Alexander Cozens shows a considerable variety of style: some drawings recall Hercules Seghers, some Claude and Nicolas Poussin, some, adventitiously of course, suggest Chinese or Japanese water-colours. One study of clouds and landscape is inscribed "Intermixture of sky with the landscape," a hint that Constable would have seized. In Mr. Oppé's Collection are the only oils by Cozens known to me: both sunsets, one burning with almost uncanny intensity, the other gentle, with the crescent moon high up and a fan of the sun's rays falling on a bay. In texture they are scrupulously smooth, and in the first the gradation of glow is extraordinary. Pether may have taken his technique from such as these. Of all our landscape painters before Turner Alexander Cozens had what in his day would have been called the most sublime grasp of nature. A far greater executant than his son, whose touch in comparison is dry and niggling, he had too a finer and more pregnant sense of selection, emphasis and design.

John Robert Cozens (c. 1752-1797) was praised by Constable as the greatest genius that ever touched landscape. Presumably trained by his father he first exhibited in 1767. In 1776 he showed his solitary recorded oil of *Hannibal Crossing the Alps*, which many years later thrilled Turner: it vanished from ken c. 1876.<sup>1</sup> In 1776 Cozens went to Italy, through Switzerland, and again in 1782 with William Beckford, that fantastic *precieux* who was Alexander's patron also, through the Tyrol. He worked in Rome and probably Naples and returned c. 1783. Reading between the lines of C. F. Bell's account of J. R. Cozens' collapse (*B.F.A.C. Catalogue*, J. R. Cozens' Drawings, 1923), we gather that the association of the two Cozens with Beckford was regrettable. By 1794 John Robert, aged little more than forty, was paralytic: his mental and nervous systems crumbled and he died in 1797. What is best in his work is mainly due to Alexander, and no doubt he found Richard Wilson stimulating. But lacking his father's understanding of the capacity of sepia wash, and without his bold mastery of selection he sometimes takes his drawings so far that they become bad water-colour.

<sup>1</sup> See Binyon, *B.F.A.C. Catalogue Horne Collection of Drawings*, 1916, p. 17.

## LATER LANDSCAPE

But in some of his mountain pieces, e.g. Mr. Rienaecker's *Between Chamouni and Martigny* and *Grande Chartreuse* (1783), and in Mr. T. Girtin's *Citara* (1790) and *Brixen* (1782) his vision, if not his execution, warrants Binyon's praise as one seeing "the high mountain solitudes in their reality with a vision of poetic greatness." From such a drawing as *The Grande Chartreuse* Crome's *Slate Quarries* may have gained clarification.

That the drawings of the two Cozens were a training and stimulus to the younger generation—Turner, Girtin, Cotman and Constable—is vouched for by the best authorities and none can doubt their effect on one aspect of Turner. But examining the facts we have to recognize that the achievement of English landscape, personified in Constable, is in a different direction. The Cozens nobly close a period and what they transmitted to the next was a lofty spirit and manner rather than perception. Their solemn classicism lasts through Girtin's work, and like an inherited trait comes out, perhaps subconsciously, in much of Turner. It is less evident in Cotman, though we cannot doubt its latent presence in his conception of mass and design. And behind even the romantic naturalism of Constable the carpentry and spirit of the Cozens' is responsible for the dignity and bulk of his design.

### II

We can see what Wilson meant in calling Gainsborough's landscapes "Fried Parsley." For the light and atmosphere that Wilson sought were excluded from much of Gainsborough's landscape conception. His earliest phase, commenced in boyhood, was Dutch and realistic: something of Van Goyen, but more of his own finding, appears in his skies—the simple vaporous clouds of the Dutchman set in a more luminous key on a lovely milky blue; his brownish ground with niggling little trees is relieved and animated by sudden flashes of sunlit distant fields or slopes. The *Foundling Hospital Charterhouse* (1746) of this category is delightful. His *Cornard Wood* and *Dedham* in the National Gallery, representing a phase of Hobbema and Ruisdael emulation, are the most thorough pieces of this kind, with a personal English perception of light and air, in Wootton's line of descent, enriching what the Dutch masters



*London. Tate Gallery*

TURNER. The Chain Pier, Brighton



*London. Tate Gallery*

TURNER. Shipping at mouth of Thames





*Petworth*

TURNER. Teignmouth



*London. Tate Gallery*

TURNER. The Shipwreck

## GAINSBOROUGH AND CROME

had taught him. Two other main divisions of Gainsborough's landscape must be mentioned: that which is classical-romantic and decorative with a distinct tapestry feeling and barely any sense of lighting, and that of which the *Market Cart* (National Gallery), *The Harvest Waggon* (Lord Swaythling), and the other *Market Cart* (ex-Dawson-Damer, Phillips, and Gary Collections) are typical. Wilson's gibe, I fancy, was directed against the tapestry-decorative pieces, in which a rather heavy Antwerp School kind of green still predominates. But in their rhythmic linear touch and their combination of Rubens with tapestry they have a special value. The most beautiful of all this class is the silver and pale ivory monochrome of *Diana and Actæon* at Buckingham Palace. Rubens is an influence in the other kind as well: not the Rubens who eventually interested Turner, Constable and James Ward with his vision of far luminous distances and wide plains populous with atmosphere and light, but the Rubens of a more conventional decorative landscape.

John Crome (1768-1821)<sup>1</sup> of Norwich looked to both Wilson and Gainsborough for his inspiration, and in them, but more efficaciously in Wilson, found sanction for his own development. Trained as a coach and sign painter he in some way came in contact early in the 1790's with a local collector, Thomas Harvey of Catton, whose Dutch pictures and Gainsborough's *Cottage Door* became accessible for young Crome's study. Casual visits to London were paid at this time while drawing lessons to young ladies provided bread and butter. Crome's earliest style was formed on Wilson, whose pictures he copied and adapted, and on Gainsborough's Dutch type of landscape. But among his early pieces (that is up to about 1805) we find sombre monumental works like Mr. Colman's *Carrow Abbey*, *The Cow Tower*, and *Dawn*, which remind one of Rembrandt's conception of landscape. But it is not unlikely that on his London visits works like Turner's *Norham Castle*, *Dolbaddern* or *Buttermere* had impressed him. Equally surprising is the cloud-swathed *Slate Quarries* (c. 1806?) which has brought Velazquez to the ingenious minds of influence hunters. More probably without reference to any predecessor, unless it were J. R. Cozens, Crome

<sup>1</sup> See Binyon, *Crome and Cotman*, Portfolio (1897); Dickes, *Norwich School* (1905); Collins Baker, *Crome* (1921), with bibliography.

## LATER LANDSCAPE

simply painted what had enormously impressed his fen-land mind, like any other artist of perception and emotion. His Wilson-Gainsborough period was followed, not preceded, by a Dutch phase, with Hobbema the principal object. Very soon he had so enriched that formula with his own expression of fusing, light-filled air that the Hobbema-Ruisdael tradition was transmuted into a new thing. Crome's native bent, assisted no doubt by what Cuyp revealed to him, thus produced his *Mousehold: Boy keeping sheep* (Victoria and Albert Museum); *Mousehold: Mill and Donkeys*; *Mousehold Heath*, and *Poringland Oak* all in the National Gallery, and the *View of Norwich* in Lady Gurney's Collection. In landscape Crome stands serene and apart at the junction of old and new; in his simplicity of vision and resource he links Cuyp with modern landscape. In its reticence and dignity, its repose and amplitude, his art is to Constable's and Turner's what Handel's and Bach's is to Beethoven's and Wagner's. As we should expect of such a vision, it was solitary. The Norwich School, the minor Cromes and minor Cotmans, Stark, Vincent, and the rest fastened on the letter of Crome's inspiration and went to their graves apparently unconscious of its large spirit.

Nor does John Sell Cotman<sup>1</sup> (1782-1842), his co-equal in the Norwich School, owe much to Crome. With the Cozens, Alexander more than John Robert, Cotman is one of the greatest stylists of landscape. But he gives us a deeper sense of immediate vision, of passionate emotion roused by things seen, than does either of the Cozens. He came to London in 1798 and there worked with Turner, Varley and Girtin at Dr. Monro's house. Thus he felt what Binyon has called "the side-wind inspiration from the classic South," and realized the possibilities of wash and line drawing; for the most important pabulum for those young men were the Cozens drawings in Monro's Collection.<sup>2</sup> Cotman exhibited in London 1800-1806: soon after he was settled in Norwich till 1812, when he moved to Yarmouth, where most of his sea-scapes were painted. Important points

<sup>1</sup> See Binyon, *Crome and Cotman*, Portfolio (1897); S. Kaines Smith, *Cotman* (1926), and an admirable short account in C. Johnson's *English Painting* (1932), pp. 199-206.

<sup>2</sup> Probably Wilson also influenced young Cotman; he had anticipated much of J. R. Cozens.



*London. Tate Gallery*

TURNER. *The Giudecca* (w. col.)



*Philadelphia. Johnson Art Collection*

TURNER. *Beauneville, Savoy*





*London. Tate Gallery*  
TURNER. Mer de Glace (w. col.)



*London. Tate Gallery*  
TURNER. Luxembourg (w. col.)



*London. Tate Gallery*  
TURNER. Nantes (w. col.)



*London. Tate Gallery*  
TURNER. Windsor from Lower Hope

## COTMAN AND GIRTIN

are his trips to France in 1818 and 1820. In 1834 he was Drawing Master of King's College, London, where he died. Perhaps the predominant quality in Cotman is the genius that instinctively saw significance and pregnancy in form and silhouette. Of all landscape painters he most understood the treeness of trees; his drawings more than his oils express the sovereign growth and aristocracy of trees, their looming mystery, their massiveness and divine lightness, the soaring rhythms and perfect fallings of cascades of foliage. His magistral drawing of architecture has the soul and spring of the great builders themselves. He is also a great colourist. His earlier palette produced that rare plenitude that only masters of exquisite simplicity and restraint compass: from his palette the brown glebe, the black reflection of massed trees in a still river, the grey and gold of weathered stone and plaster, the glinting gold on foliage and the gilded green of translucent leaves have a special and supernal quality of dream pageants rather than of actuality.

To Girtin<sup>1</sup> (1775-1802), his fellow-worker at Monro's and his senior by seven years Cotman may have owed much. Girtin's first master was Edward Dayes (1763-1804) under whom he coloured prints: later, but still a lad, he worked in J. R. Smith's engraving studio: his next step was in copying the drawings in Dr. Monro's Collection, the Cozens most importantly. He also, according to respectable authority, derived much from the study of Wilson. His drawing of *Beth Kellert* in the Royal Academy of 1799 drew from the critics, to whom his name was new, high praise—"exquisite," "the bold features of genius," and prediction of great future success come in the notices. In 1801, *Bolton Bridge*, his solitary (lost) oil picture, not counting his *Panorama of London* (1801-1802), was described as "not as beheld by a common spectator, but as a master contemplates it. But while we stand impressed by the stern simplicity of the whole," we regret "the want of some further particularization of objects in the foreground. Everything is absorbed in hue." Another critic said that its "style of impressive grandeur" was very much in Wilson's manner. Yet another writer on Turner's and Girtin's drawings in 1800 contrasts the "castigated purity of the latter" with "the magic splendour of the former." In 1801 he

<sup>1</sup> See C. F. Bell, *Water-colour Painters: Walpole Soc.*, V, pp. 69-77.

## LATER LANDSCAPE

failed for election as an Associate of the Academy: next year he showed at Spring Gardens his "Panorama" (108 feet by 18 feet)<sup>1</sup> after visiting Paris: his etchings of the studies he had made there were his last work. After a painful illness he died in November 1802, aged twenty-seven. As no oil picture by him remains we can but imagine his style in that medium as a blend of his severe water-colours with Wilson's colour and *plein air*. In the Print Room of the British Museum and in the Victoria and Albert Museum we can recognize his achievement and his promise. At his best, e.g. the *Kirkstall Abbey*, he shows a grand serenity of mood expressed in a perfectly consonant economy and severity which do not exclude an intimate and tender feeling for light and space. In his more realistic drawings he is almost commonplace. As masterpieces of suggestive drawing combined with poetic significance his *Port de S. Denis* (V. and A. Museum), *Ely* and *Peterborough* (Oxford) and *Lichfield* (T. Girtin Coll.) are his finest architectural pieces.

### III

The name of Turner (1775-1851) has recurred like a warning introductory note in these brief accounts of Crome, Cotman and Girtin. And the more we scrutinize the singular expansion of English landscape at the junction of the eighteenth with the nineteenth century the more strongly we suspect his impulse behind almost every step. His father was a barber in Maiden Lane, Covent Garden; his "real master," on his own word, was Thomas Malton junior, the admirable architectural and street view draughtsman.<sup>2</sup> Turner entered the Academy schools in 1789, and began exhibiting water-colours 1790. By 1794 the critics were strong in his praise: during these years he studied in Dr. Monro's Collection, especially the Italian and Swiss drawings of the Cozens: to this we must attribute the larger development of his style which a critic, in 1797, ranks with Rembrandt's: in 1798 he showed his water-colour *Norham* (Tate Gallery); his Rembrandt—de Koninck *Buttermere* is of this year too, when he applied for membership as an Associate of the Academy: he was elected in 1799, aged twenty-four. At this point his oils—

<sup>1</sup> Whitley, *Art in England* (1928), pp. 20-21, 37-45.

<sup>2</sup> James, too, was a fine draughtsman.



*Elton Hall*

*Ph. Emery Walker*

CONSTABLE. Dedham Vale



*London. Victoria and Albert Museum*

CONSTABLE. Bridge over the Stour, Dedham in distance





*London. Victoria and Albert Museum*

CONSTABLE. Boat-building

## TURNER

*Lake Avernus* and *Landscape in Wales* (both Tate Gallery) show him exploring Wilson. In his case the Press and the Academy were wide awake to promise. His *Fifth Plague of Egypt*, shown in 1800, was ranked by the Press with Claude: in 1802 he received full membership, and travelled, drawing as he went, in France and Switzerland as far as Strasburg. His out-of-door oil sketches of Windsor between 1805–1810 must have been Constable's great inspiration. Though a regular exhibitor at the Academy he began in 1808 to show his pictures in his private gallery in Queen Anne Street. If we may accept the dating of his pictures in the Tate Gallery Catalogue his *Coast Scene* (No. 2698) was painted at this time: an almost incredible foreshadowing of his *Evening Star* (1840?), in its exquisite *plein air* and suffused light. But Turner is incredible. In 1806 his *Hesperides* outvies Poussin, in 1805 his *Shipwreck Van de Velde*. In 1817 he toured in the Netherlands and on the Rhine, 1818 in Scotland, and in 1819 Italy, for the first time. As years passed his tours became longer and more frequent. His remarkable strength began to fail him towards the mid-forties, about his seventieth year, but he exhibited till 1850. For some time he had lived a reclusive life on Chelsea Embankment in the house now numbered 118 Cheyne Walk; he died there on December 19, 1881, and is buried next Reynolds in St. Paul's.

So great was Turner's output—his bequest to the nation comprised some two hundred and eighty pictures and between nineteen and twenty thousand water-colours and drawings—so vast his range and creative genius that one can say little more than this: what Michelangelo is in figure painting Turner is in landscape and seascape. Beginning as the assistant of Thomas Malton he advanced irresistibly, engulfing or comprehending all that had gone before him in landscape: first the Dutch masters of the seventeenth century (his *Kingston Bank* (1809) and *Abingdon* (1810), exhibit him grappling with Cuyp), then the seemingly unsurpassable Claude. As his *Sun rising through Vapour* (1807) and *Dido building Carthage* (1815) in the National Gallery are his challenge to Claude, so in the Bridgewater Gallery his *Dutch Boats in a Gale* (1801) is his gauge to William van de Velde. Having disposed of them he went his way, until he had created a new heaven of vision. The orbit of his art may be

## LATER LANDSCAPE

likened to the sun's; ascending from the shades so slowly as to be at first but barely felt, thrusting steadily to that first splintering arc, then quickly springing clear of the forest's jagged edge. He mounts the sky, extending far and wide his range; crosses the zenith, shedding an even lovelier light as he descends, and out: trailing clouds of glory. Turner's first work, e.g. *Norham Castle* (1798) and the oils *Buttermere* and the Diploma Gallery *Dolbaddern* (1802), is dark and smoky: in his *Calais Pier* (1803) or the Petworth *Thames at Eton* (c. 1805-1808) the light increases. *Frosty Morning* (1813) has a pervasive calm of light (apprehended in his sketches of 1810), till then unrealized in any picture. So, steadily increasing until light and colour drown his canvases, in time he creates a new world or language of painting in which colour is symbolic and light a transfiguring presence, e.g. *Interior: Petworth*. Every one knows his Claude-like pictures; e.g. the late example *Bay of Baiae* (1823); his Venice pictures; his Cowes series, and that symbol of speed across vast spaces, through every kind of weather—*Rain, Steam, and Speed* (1844) painted in his seventieth year. All know, too, the room at Millbank in which his post-1830 experiments and inventions in light and colour hang: his *Bridge and Tower*, his *Norham, Sunrise, Rocky Bay, Sea Monsters*. Outside the National Collection the *Teignmouth* (1812) and *Hulks in the Tamar* (1811?), and of nearly twenty years later the *Sunset: fighting Bucks* and *Sunset, a Stag drinking*, all at Petworth, are unsurpassable expressions of the magic engendered by his emotion at these different stages of his course. After his travail with the riot and glory of light made colour, we may come to rest on what in its immensity of quietude, and comprehension of infinity may at the last trump be deemed his masterpiece, the *Evening Star*.

His water-colours are more than the complement of his oils; in many respects they are their extension. His sketch-books record an almost superhuman business, carried on throughout journeys by *diligence* and on foot that would kill most of us. He added colour while still the special impress of magic light and colour on his unique perception and emotion was immediate. For him water-colour came to hold no terrors, and its essential liquidness and transparency made it a better vehicle than oil paint for the ethereal and transient effects that he perceived.





London, National Gallery

CONSTABLE  
The Cornfield





## CONSTABLE

Hence in his water-colours we have, on the whole, an extension of his oils; more immediate in inspiration, more expressive of the exquisite evanescence of tinted light and air, and of rare visions. This incomparable delicacy of key and gradation and of flower or shell-like colour, creating mists of light and gossamer shadow, would have been ineffectual without the skeleton of masterly line and structure which they clothe. The close followers of Turner who lacked his draughtsmanship would in any event have been no better than effeminate; but as inevitably they lacked also his perception and his eye for colour their case is harder still. But many years after his death the French Impressionists caught his true meaning.

### IV

To the example of Girtin Constable (1776-1837) is said to have owed the change in his technical outlook<sup>1</sup> which made him the artist he became. Equally if not more important may have been the deep interest he took in Alexander Cozens, whose sketch-book he copied, regarding it as a demonstration of the various devices—the machinery—for constructing landscape and for producing varieties of effect. Born at Bergholt, son of a miller in a large way of business, he founded his art on Gainsborough's landscape: timidly, nigglingly, but pertinaciously. At Dedham he gained an introduction to Sir George Beaumont and saw his *Hagar*, by Claude, which he always regarded as an important experience, and a set of Girtin's water-colours whose influence on his career not only Leslie but also Holmes emphasizes. About 1795 he visited London to test the chances of becoming an artist; from 1796 to c. 1799 he was at home, reading, etching and copying in oils. In February 1799-1800 he was in London, and in June 1800 admitted a student at the Royal Academy. During these early years his chief models had been Gainsborough, Wilson and Ruisdael, and, I assume, Alexander Cozens. Nor can we resist the suspicion that Turner was strongly influencing him in the early years of the nineteenth century. He first exhibited at the Academy in 1802 and was noticed in the Press in 1807; his "great attention to Nature"

<sup>1</sup> See C. R. Leslie, *Constable* (1845); C. J. Holmes, *Constable* (1901 and 1902); Whitley, *Art in England*, 1800-1820, and *Art in England*, 1821-1837 (1928-30).

## LATER LANDSCAPE

being singled out. About this time he was copying the Earl of Dysart's Reynolds' portraits. In 1811, the year of his *Dedham Vale* (now at Elton Hall), in which Turner's influence blends with Gainsborough's, he applied for associateship of the Academy but did not gain it till 1819. From 1812 his Press steadily improves: the gist of his critics is praise for his naturalness and truth but depreciation of his coarse pencil and slightness. A writer in 1816 comments on his swinging from carelessness to laboured finish; another of 1817 finds his finish and drawing better though below his standard of colour and effect, and his pictures "beautiful because they are close portraiture of English scenery." In short, we can conclude that the critics of those dark ages were no blind obstructionists, but exceptionally wideawake, not only in Turner's case but also in Constable's which must have been less open to sympathy. In 1819 he won Associateship of the Academy; next year his *Young Waltonians* was picked out as more true to Nature than the work of any previous English artist, and except in its finish, equalled by few of the boasted foreigners. Similarly in 1821 a French critic, C. Nodier, praises *The Hay Wain* (then called *Landscape: Noon*), now at Trafalgar Square. Touching on English supremacy in landscape he gives the palm to this picture "with which the ancient or modern masters have very few masterpieces that could be put in opposition. Near, it is only broad daubings of ill-laid colours which offend the touch as well as the sight, they are so coarse and uneven. At the distance of a few steps it is a picturesque country . . . it is water, air and sky: it is Ruisdael, Wouwerman, or Constable." This *Hay Wain* and *The View on the Stour* now in the Huntington Library and Art Gallery, were bought by a French dealer in 1824 and shown in the Paris *Salon*, where they won a gold medal.<sup>1</sup> In 1822, 1823, 1824 Constable failed for election to full membership of the Academy: he had to wait till 1829, when he was "solitary and could not impart it" to his wife who had just died. This long delay in full recognition is not inexplicable if we bear in mind the inevitable reactions of Academies to revolutionary novelty. Even to-day Constable's work is arresting in its modernity; when it was still fresh from the easel it must have seemed to conventional eyes almost impudent in its lack of

<sup>1</sup> See H. Isherwood Kay, *Burlington Magazine*, LXII, p. 281, etc.



*London. Victoria and Albert Museum*

CONSTABLE. Hampstead Heath



*London. Victoria and Albert Museum*

CONSTABLE. Garden and Paddock





*London. Victoria and Albert Museum*

CONSTABLE. Dedham Vale

## CONSTABLE

customary "finish." And even his supporters in the Press and Turner were repelled by what they regarded as his trick of "whitewash splashing"—his loaded flicks or shower of white, designed to impart "dewy freshness", in his own phrase. In 1829 he became R.A. and began to organize the series of mezzotints from his sketches to be known as English Landscape Scenery. As an Academician he was entitled to exhibit what he sent uncensored; but in 1830 by some mishap his *Salisbury Meadows* (Victoria and Albert Museum) coming up unrecognized among outsiders' pictures, was rejected as a "nasty green thing." Constable serving on the Council would not allow the mistake to be put right, saying "it has been properly condemned as a daub: send it out." Whether this was a piece of his antagonising sarcasm or an instance of the diffidence that most great artists really suffer, we cannot say. To his gift of mordant sarcasm and an imperfect generosity in his treatment of others' reputations Constable may have owed the cheap persecution of an obviously stupid and dishonest critic from 1830-1835: on the whole his other critics increased their respect and appreciation up to his death, His health which had caused him anxiety in 1831 steadily declined; he died in the night of March 31, 1836.

We need but pause on certain pictures to apprehend Constable's growth and place in and service to landscape painting. *Dedham Vale* (1802), Victoria and Albert Museum, is already mid-nineteenth century in aspect. The *Malvern Hall* (1809), in the National Gallery, shows something of Girtin's inspiration within a personal vision of open air. By 1811 he could produce *Dedham Vale* (Elton Hall) in which he has crossed the bridge into his own new kingdom. Unrivalled in its key is the *Cottage in a Cornfield* (Victoria and Albert Museum) of c. 1815: the very blaze of the summer sun saturates the little canvas. This full glare is seen in *Boat Building* (1815), Victoria and Albert Museum, as well as a Pre-Raphaelite precision of detail, Dutch in its thoroughness but all in tonal relation. For truth to Nature Millais and Holman Hunt should have turned to this for inspiration. In 1821 his *Hay Wain* (study at the Victoria and Albert Museum, 54 x 74 in.; the "finished" work at the National Gallery) shows that he was already a supreme Impressionist, expressing what had never before been achieved (though Rubens had it in

## LATER LANDSCAPE

his mind)—the full disorder of out of doors light and movement. The study for *Whitehall Stairs* (1832) at the Victoria and Albert Museum is one of the most perfect instances. He evidently distinguished between this kind of spontaneous improvisation and works that he thought the Academy and public would stand. The "finished" picture is less daring and less disordered. Concurrent with this, his large impressionistic style, is the relatively neat and almost photographic precision of *Hampstead Heath* (1827), *Trees near Hampstead Church, Hampstead Heath* (1830), all at Kensington, and the perfect *Salt Box* (c. 1821) in Trafalgar Square. The *Dedham Mill* in the Taft Museum, Cincinnati, has the brilliance of Harpignies' pitch with Constable's *plein air*. Contemporary are his great dramatic *Hadleigh Castle* (1829) with its incomparable distance and the noble *Leaping Horse* (1825), his Diploma work, now at Burlington House (the study at Kensington).

If Constable's water-colours are no more than a side issue in our comprehension of his art, his oil sketches are amplification. For power of handling that vibrates to emotion; for spontaneous almost unconscious brilliancy of effect and for a depth and richness of jewelled colour they are among the finest sketches in the world. If we were in doubt they convince us that far from being a mere "portraitist of Nature" Constable was a great and passionate interpreter. From such wealth of them as is stored in the National Collections one might pick out *Salisbury* (National Gallery, 2651), *Dedham Mill* (Tate, 2661); of the Victoria and Albert Museum series none can be omitted. In America the J. G. Johnson Collection, Philadelphia, is rich in *The Spaniards* and *Weymouth Bay*, as is Boston in its *Weymouth* and the "finished" *Rochester*. His last and culminating expression is in *The Cenotaph* (1836), in the National Gallery, and the still more expressive *Stoke by Nayland* in the Art Institute of Chicago. As if he had declared it verbally we can realize his purpose—an ideal born out of time. Not even Turner at this date could have shared it: not till he painted *Rain, Steam, and Speed*. In this final phase Constable's ideal is to express movement borne in a vehicle of light. In Millet's day and Monet's the idea that light and air circulate everywhere seemed a grand discovery. It was the mainspring of Constable's endeavour. He sees all objects





*London. Victoria and Albert Museum*

CONSTABLE. Study of Trees, Evening



*London. Victoria and Albert Museum*

CONSTABLE. Salisbury Cathedral and the Close





*London. Victoria and Albert Museum*

CONSTABLE. East Bergholt (?)



*Chicago. Art Institute*

CONSTABLE. Stoke-by-Nayland

## CONSTABLE'S IMPRESSIONISM

—clouds, trees, houses, bushes, horses, farm-hands, through a luminous veil of drifting air: the boughs are filled with the breeze. Nothing is allowed to arrest this ambient unity of drifting air and ever-changing light. If, seen through this haze of moving light, objects seem vague or confused, then, avoiding rationalization, he paints them as they look. To focus on an individual point would break the spell and check the spinning wheel. Nor is there any separation of sky from land, so far as this movement is concerned; for the same wind and light blow through them both. And looking we seem to feel and hear the wind. As, later, Turner created his light symbols, so now Constable has created his for moving light and open air.

In our time the streams from Turner and Constable, long flowing underground, have reappeared united in the art of Wilson Steer. But in his own day Constable had a small vogue, though oddly enough forgeries of his work cropped up soon after his death. As with Crome, Cotman and Turner the spirit of his art seemed to die with him: only in David Cox (1783-1859) did something of his message live until it became a mannerism, especially in his oils. In Peter De Wint (1784-1849) who, after apprenticeship to the engraver J. R. Smith, entered the Academy School in 1809, already a member of the Associated Artists in Water-colours, we have, at one phase, a likely kindred spirit. His *Wooded Landscape* in the Victoria and Albert Museum has the large elements of Constable's and Turner's vision; his *Cornfield* (1815) tends to the relative "paintiness" of Bonington and Collins. His practice in oils was relatively small, water-colour chiefly engaging him. In his earlier output are many drawings that bring him level with Girtin: notably the *Westminster* and *Old Houses, Lincoln*, at the Victoria and Albert Museum. He was Associate of the old Water Colour Society in 1810, and full member 1811. Like others of his calibre De Wint suffered from over-production, in the course of which he became academic.

## CHAPTER XIV

RAEBURN

HENRY Raeburn (1756-1823) is the great master of Scottish painting. Unlike his predecessor Ramsay he spent most of his time in Scotland, and founded a sturdy school. He was the son of a miller and yarn boiler, and born in Stockbridge, a suburb of Edinburgh, at the time when Gainsborough and Reynolds were emerging from their youthful period. After apprenticeship to a goldsmith, *c.* 1772, and studying with a little group of friends in their private school, he came in contact after 1775 with David Martin, the portrait painter and assistant of Ramsay. By then it is said he had already painted miniatures. In 1776 he painted the life-size *George Chalmers* (Town Hall, Dunfermline), of which the evident source is Allan Ramsay so far as conception goes, but the hand is that of Raeburn. Another picture clearly indicating Ramsay as its background is the *Lord Dundas*, which some authorities oddly place in Raeburn's post-Italian period. In 1778 he married money and for the next few years built up a good practice in Edinburgh. In or about 1785 Raeburn visited London and Reynolds: tradition even says that he worked with Reynolds for a while. He went on to Rome, and after some eighteen months there returned to Edinburgh in 1787. Among his earlier portraits his *Mrs. Ferguson and Children* and the *Paterson Children*, the one surprisingly alleged to belong to *c.* 1780, the other, more comprehensibly, to *c.* 1789 (i.e. on his return from Italy), reveal the Raeburn known to all of us. Markedly different from the *Dundas* and *Chalmers* they suggest that on his way to and from Italy Raeburn had been struck by Romney's work.

His striking portrait of *Sir John and Lady Clarke*, sent up to but not included in the Royal Academy of 1792, now in the Beit Collection, was an innovation, not only for its realistic study of light and shade but also for its new realism of type and animation. And in its evident intention of enveloping the figures in the light and mood of Nature and the landscape we recognize a modern, presumably Wordsworthian, idea. It is perhaps interesting to compare this Raeburn with such a portrait as





*London. Victoria and Albert Museum*

CONSTABLE. Rustic Building



*London. Victoria and Albert Museum*

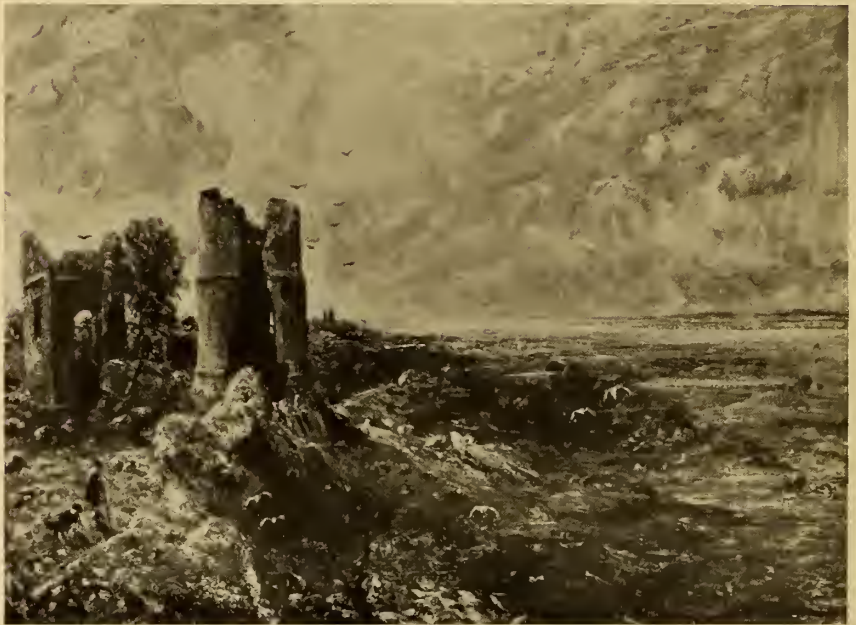
CONSTABLE. Study of Tree Stems





*London. Victoria and Albert Museum*

CONSTABLE. State Opening of Waterloo Bridge



*Coll. P. M. Turner*

CONSTABLE. Hadleigh Castle

## RAEBURN

Reynolds' *Lord and Lady Ely* of some fifteen years earlier (now in Lord Bearsted's Collection), and so to realize the change that has taken place between the formal air of polite conversation in the Reynolds and the intimate actuality, even mild drama, in the Raeburn. In this respect as well as in his realistic chiaroscuro effects Raeburn makes contact with Wright of Derby. His enthusiasm for absorbing his sitters into a romantic atmosphere coincides with some of his most charming portraits, e.g. the *John Tait of Harvieston and his Grandson* (c. 1798-1799), the boy *William Ferguson*; *Lady Carnegie*; *Mrs. Finlay* and *Mrs. Robertson Williamson*, both at Edinburgh, and *Glendouwyn* (Fitzwilliam Museum). While we cannot ignore his tendency to make a recipe of this effect we must admit that as a recipe it is richer than those of Hoppner or Lawrence, and that as a painter Raeburn excels them both. Compared with Lawrence he has largeness of gesture and amplitude of style. The criticism made of Lawrence's *Lord Londonderry*—"Too pink and gay, as if he had just put on a new skin as well as new robes"—could never be applied to Raeburn. If Lawrence aimed at Rubens' *Chapeau de Paille* (and hit the polished thinness of Rubens' School), Raeburn's ideal was painter-like and broad. And instead of recording a society that was manicured and groomed to a pleasant glossy uniformity, Raeburn seems to deal with a robust and breezy set of men and a natural country-living breed of ladies.

Compared with Romney, who on the whole is his closest English parallel, particularly as regards their women portraits, Raeburn more frequently makes contact with the native simplicity and genuine human qualities of his sitters. Not that he goes deep into their psychology: in women portraiture he hardly ever penetrates beyond passivity. Raeburn, however, is synonymous with manly portraits: Lord Dewar's heroic *MacNab* (1819); debonair and proud *Sir John Sinclair* (1795) in the Sinclair family; *Alastair Macdonell of Glengarry* (Edinburgh, 1812), *Dr. Spens* (1791), of the Royal Company of Archers, *Lord Duncan* (1798), at the Shipmasters, Leith, and the *General Hay MacDowall* (1805), till lately in the Erskine family. In this field he has no competitors among the smaller fry of English portrait painters; we have to compare him

## RAEBURN

with Gainsborough and Reynolds. Thinking of Gainsborough's *Sir Benjamin Truman* we recognize that, like Reynolds, Raeburn is on a different tack altogether. Only in his *John Tait of Harvieston* does he approach the realistic psychological insight of Gainsborough's masterpiece. His typical manly portraits are romantic abstractions like Reynolds'. They are indubitably inspired by such conceptions as the latter's *Heathfield, Rodney*, and *Barrington*, or, in the case of his younger men, by such a portrait as Reynolds' *Colonel Coussmaker*, in the Metropolitan Museum, or the famous *Tarleton*, in Mrs. Tarleton's Collection. But they have a racial temper and technique of their own. We, in our thin, picking way, may feel that they are too heroic, and too chieftainly to ring quite true: but that impression may be due to our lowland ignorance of eighteenth-century lairds and our temporary shyness of full-blooded romanticism. Keeping an open mind and repressing "high-brow" reactions, we can admit that the impression taken in the National Portrait Gallery in Edinburgh from Raeburn's masterpieces is remarkable. In his earlier portraits of boys Raeburn strikes a happy note of boyish character, set in romantic light and misty shadow. His *Drummond Boys* (E. Harkness Collection) is his best piece in this kind. Lastly, we have his delightful vein of middle-aged or ageing women, from whom gleam an inimitable canny humour and shrewd understanding of life. In his first period Raeburn's modelling is crisp, his touch clean and sure, his shadowed edges saved from blurring by incisive accents. His colour is rich, clear and personal. Towards 1810 his forms grow soft, his colour and his atmosphere tend towards recipe. A critic of the Academy in 1821 notes that his colour is nearly free of that disagreeable greenness which so commonly pervades his work. His later children, like Lawrence's, Harlow's and Beechey's become too good and sweet for words, and credible only in village choirs. His honest craftsmanship alone, even in its decline, stays them from corruption. He exhibited at the Royal Academy in London up till his death: having been elected A.R.A. in 1812, and R.A. in 1815. In Edinburgh he exhibited at various Societies from 1806 until his death, and in 1812 was made President of the Royal Society of Artists at Edinburgh. In a letter written soon after Raeburn's death Scott mentions the heavy financial losses of the painter



Edinburgh, National Gallery of Scotland

RAEBURN  
Mrs. Scott Moncrieff





## RAEBURN

about 1810, and testifies to the resolution he showed in retrieving his position by renewed hard work. Late in his career Raeburn contemplated a decoration for Lord de Tabley's Gallery—a *Musidora*: death prevented this, perhaps not unfortunately; for we may suspect that a Romantic Pastoral in the vein of Thomson's *Seasons* would not have suited Raeburn's Muse. In his life-sized Royal portraits Wilkie was an understanding disciple of Raeburn: Watson Gordon (1788–1864) was his natural successor.

## CHAPTER XV

BARRY, FUSELI AND BLAKE

### I

William Blake (1757-1827) has evoked so large and so inspired a literature, and on account of the complex nature of his genius would require such special and involved discussion that I am conscious that in this short history I can contribute nothing that will make his achievement and his place in English painting better understood. If we were to focus on Blake, disregarding James Barry (1741-1806) and Henry Fuseli we should indeed find ourselves confronted by an apparently unprecedented phenomenon. But when we recall that Barry had returned from Italy in 1771<sup>1</sup> and exhibited his Michelangellesque *Adam and Eve*, the *Birth of Venus*, which roused Walpole's cheap snobbish mockery ("Barry's Homeric Venus standing stark naked in front and dragging herself up to Heaven by a pyramid of her own red hair"), *Achilles and Cheiron* and *Jupiter and Juno* we can better understand the sequence in which Blake comes. For though the attack on Barry by a critic in 1773<sup>2</sup> was biased by partisan and personal spite, we can read between its lines to conjure up some idea of the aspect and the tenor of Barry's pictures; and reading, visualize the structure on which young Blake based his style. This critic derisively refers to *Jupiter and Juno* as "executed upon the large elevated plan of the Greek statuary and poets," and adds, "what hinders our calling Juno a clumsy drunken street-walker embracing her bedlamite Patagonian paramour upon a dunghill," and he alludes to future works—a *Stratonice* and *Death of Adonis*; *The Birth of Pandora* and *Hercules' spirit rising like a Phœnix* as absurd and ridiculous things. *Pandora—a Drawing from Hesiod* was exhibited at the Royal Academy in 1775 as a preliminary to Barry's challenge to Raphael, who though good enough with

<sup>1</sup> Barry first studied in Dublin under Robert West; Burke helped him to go to Rome in 1765, where he stayed some five years. His *S. Patrick converting the King of Cashel* had attracted Burke's notice. He was elected A.R.A. in 1772, R.A. in 1773, and Professor of Painting at the Royal Academy 1782.

<sup>2</sup> See Whitley, *Artists and their Friends*, I, pp. 285-294.



*Private Collection*

*Ph. P. Laib*

RAEBURN. General Hay MacDowell





*Coll. Edward Harkness*

RAEBURN. The Drummond Children

## BARRY

Apostles, Philosophers, and so forth was inadequate in Barry's judgment when he came to Gods. In 1777 Barry began his decoration of the Society of Arts; in 1782 the Government of the United States invited him to come to paint the career of Washington, deeming him of all the London painters most fitted. This offer was declined. In 1791 he advanced his *Birth of Pandora* "in which the whole synod of the Gods and Goddesses are convened in state." After many humiliations the finished picture was bought by Manchester in 1856. In 1799 he was expelled from the Academy for abusing his office as Professor of Painting. Besides a few portraits, e.g. *The Duke of Northumberland*, at Syon House, his *Self Portrait*, his *Dr. Johnson* and *Burke*, all in the National Portrait Gallery, little if anything of Barry is known to-day save his decorations in the Society of Arts. And these, but seldom seen, are disappointing. Barry's intolerable, arrogant pride and self-advertisement; his almost *grand guignol* house in Castle Street, off Oxford Street, with its shuttered broken windows, its area littered with spent ammunition of dead cats and offal, a mob besieging it in fear and hate of the black magic going on inside; Barry's head in a hunting cap thrust from an upper window, cursing in a rich Irish brogue; his threadbare clothes, his clean fine linen, the noisome condition of his sleeping room; the other rooms thick with dust and discarded works, including *Venus rising from the Sea* and *Pandora*—these are disjected glimpses of that intransigent, whom Blake ranked with Michelangelo and Raphael. Perhaps it is not our business to enquire what Barry might have made of life and art if he had lived in more congenial circumstances; if his natural pride and confidence had not turned to self-protective arrogance and if he had enjoyed conditions in which his inspiration and expression might have ripened peacefully. On that tortured *Self Portrait*, at South Kensington, and on that gentle speculative *Self Portrait*, in the Portrait Gallery, we might build an image of Barry's dual potentiality. From the relics of his travail with great ideas we can but judge that he was not great enough to bring them to birth. But if we would amuse ourselves by a kind of artistic eugenics we might play with the idea of composing a great English mural decorator out of the serene, the almost suave mind and hand of Alfred Stevens; the noble conceptions of

## BARRY, FUSELI AND BLAKE

Watts, the scholarship of Leighton and the Ishmael moroseness and the hankering for God-like grandeur, as opposed to Raphael-esque mediocrity, of Barry. In leaving him and the debris of his ambition we must reflect that in Art, alas, sincerity and great ideals are not enough.

Blake's admiration for Barry as a peer of Raphael or Michelangelo is complemented by the evident influence on him of such a picture as Barry's *Birth of Venus*. Besides Barry he had a kindred spirit in Fuseli (1741-1825), also, in our perspective view of him, too small to succeed with heroic ideals.<sup>1</sup> Again the priggish and complaisant Walpole helps us to realize Fuseli's effect in this context. His note on *The Mandrake*, shown in the Academy of 1785, is "shockingly mad, madder than ever," on *Satan starting from the touch of Ithuriel's Spear*, "extravagant and ridiculous." Fifteen years later Croker repeats Walpole's "madder than ever." In 1800 Fuseli exhibited in Pall Mall a series of Miltonian subjects, in 1804-1805<sup>2</sup> he was made Keeper of the Royal Academy and in that office was responsible for the conduct of the Schools. C. R. Leslie, at that time a student, gives us an account of the Keeper, vaguely wandering into the evening class, taking any vacant place among the students and there sitting reading. He adds "under Fuseli's wise neglect Wilkie, Mulready, Ety, Landseer and Haydon distinguished themselves." In 1806 a criticism of Fuseli's *Ugolino* drew from Blake an ardent defence: "Such an artist as Fuseli," he concluded, "is invulnerable." In 1810 he was elected Professor of Painting in the Academy Schools. In 1824 Lawrence, writing to Uwins, speaks of Fuseli's death and his genius kindred to if not greater than Michelangelo's in respect of his original and lofty conceptions. "In poetic invention he has had no equal since the fifteenth or sixteenth centuries, and if his drawings and proportions were mannered and carried to excess, still it was exaggeration of the

<sup>1</sup> Fuseli was born at Zurich, son of a portrait and landscape painter: he took Holy Orders in 1761 but abandoned them. He came to London in 1765 and on Reynold's advice took to art. He studied in Italy 1770-1779, Michelangelo particularly. A.R.A., 1788; R.A., 1790. He visited Paris in 1802.

<sup>2</sup> The D.N.B. gives Fuseli's election to the Keepership 1805; Whitley 1804. I do not know if the election fell at that portion of 1805 (in our present calendar) that was included then in 1804. Fuseli's influence on Northcote is clear.





*Cambridge. Fitzwilliam Museum*  
WILLIAM BLAKE. Death on the Pale Horse



*London. Victoria and Albert Museum*  
WILLIAM BLAKE. Satan rousing the Rebel Angels





London. Victoria and Albert Museum

JAMES BARRY. *The Birth of Venus* (engraving)



British Museum

II. FUSELI. *Scene in a Madhouse*

## WILLIAM BLAKE

grandeur of antique form and not enlargement of the mean and ordinary in nature." In Lawrence's collection were twenty-one of Fuseli's pictures.

### II

Blake, then, takes his place in that movement of strange heroic concepts of which Barry (if we exclude Mortimer's "horrible" fancies) was the earliest exponent in England. Like Fuseli and Barry, Blake was not large enough to give his concepts the artistic expression that would have made him mightier than Michelangelo. If we could conceive of Michelangelo as mystic and Gothic, while still retaining his classic poise, or of Blake endowed with Michelangelo's lucidity and classic intellect, while yet possessed of his own terribly realistic vision; if we could imagine Blake with a divine command of technique wherewith to marshal, to clarify and consonantly express his teeming experience, then indeed his and Lawrence's praise of Barry and Fuseli, as transcending Michelangelo, could have been transferred with warrant to Blake himself. But so elusive and uncontrollable is the nature of art and man that we can depend on it that had Blake possessed the classic august mind of Michelangelo with its concomitant technique and expression he would have been incapable of that mystic intimation which he strove so hard to utter.

Son of a London hosier Blake<sup>1</sup> was sent to Par's Antique School in the Strand at the age of ten. Next he worked for Basire the engraver, making drawings of monuments in Westminster Abbey, thus stimulating his love of Gothic ornament and line, and copying the wall-paintings of Kings, in the Presbytery. He entered the Royal Academy Schools in 1778, under Moser's Keepership. Among his early admirations was Mortimer, whose penchant for "Horrible Imaginings" we have mentioned. In this (to us) queer preference we find another link between Blake and his predecessors. His early water-colours, e.g. the *Penance of Jane Shore* and his picture of *Joseph of Arimathea preaching* were made while under this influence: the latter inspired by Mortimer's *St. Paul preaching*, which was placed, as we have seen, in High Wycombe Church shortly

<sup>1</sup> See Thomas Wright, *Blake* (1929); Gilchrist, *William Blake* (. . .); Binyon, *The Followers of Blake* (1925).

## BARRY, FUSELI AND BLAKE

before Mortimer's death in 1779. In 1783 Blake made Flaxman's acquaintance, and next year set up a printseller's business, which lasted till 1787. His *Songs of Innocence*, *Book of Thel* (1789), the *Marriage of Heaven and Hell*, *French Revolution*, *Gates of Paradise*, and *Songs of Experience*, take us to 1794: the Prophetic Books—*Daughters of Albion*, *America*, *Europe*, *a Prophecy*, *Orizen*, *The Songs of Lost Jerusalem* and *Milton*, from 1793 to 1804. Felpham was his home, 1800–1803: his *Job* and *Dante* were commissioned by Linnell in 1818.

In trying honestly to account for Blake's significance we have to regard him as a lonely seer, revealing his special consciousness of reality behind the image seen. In many cases this consciousness has for ever enhanced our understanding, in creating a symbol or a type so convincing and profound that we accept it as invention and revelation. This is as true of gesture as it is of experience and power made manifest in *Job*; in *Hecate* or *Elijah*. While his inner vision wings him in his expression—in every part, for example, of *Satan Smiting Job*, except in Satan's head, his utterance has power and richness unparalleled: in colour and terrible design, in the image of human desolation and stoic suffering. His *Elohim creating Adam* actually enriches Michelangelo's *Creation of Adam* by turning to us, as it were, its mystic immanence. *Satan arousing his Rebel Angels* (1808; Victoria and Albert Museum), the Fitzwilliam Museum *Death on the Pale Horse*, and again, *Night Startled by the Lark* and *Wait Sisters, tho' all is Lost* (1807), these are Blake moving free and inspired to make palpable the impalpable. When his freedom from his age is incomplete, when his inner vision of significance and form is blurred or shattered by untimely waking he is almost ridiculous. His *Joseph and Potiphar's Wife* is typical of such failure, so is *Adam and Eve eating the Forbidden Fruit*. And in the *Transfiguration*, with its El Greco forms and vast endeavour, we witness inability to inspire mere childish realism with the divinity implicit in his vision but unrevealed.

Blake's followers include Edward Calvert (1803–1883); Samuel Palmer (1805–1881) an artist of great feeling and, especially in his etchings, of strong and sensitive technique; John Linnell (1792–1882); Henry Walter (1803–1849) and F. D. Finch (1802–1863).



*Windsor Castle*

LAWRENCE. Archduke Charles of Austria





*New York. Metropolitan Museum*

LAWRENCE. Calmady Children

## CHAPTER XVI

LAWRENCE, HARLOW, SHEE, HOPPNER AND BEECHEY

### *a. Lawrence, Harlow and Shee*

With Thomas Lawrence (1769-1830) we get well into the nineteenth century, and away from the quality of the great masters of the eighteenth. On the other hand he stands apart from those rococo spirits whose showy but shallow technique and florid conceptions more truly reflect the Regency era. In view of Lawrence's prominence as George IV's chief painter (and as friend of Caroline), the arbiter of art questions and the limner of War and Peace heroes, great and crafty, we habitually identify him with this period. But there was something in him at once too reticent and too thin to make him the ideal type in painting of the era *c.* 1790-1815. He was born at Bristol and passed his early childhood at Devizes where he added to the attractions of his father's inn—the "Black Bear"—by drawing prodigy portraits of the visitors. He then drew likenesses at Oxford and at Bath, whence many of his reputed miniatures came. There is good reason to surmise that in Bath he was taught miniature painting by Abraham Daniel (*d.* 1803) the miniaturist. He came to London in 1787, worked in the Academy Schools and showed in the Academy. Next year his first oil appeared, together with pencil and chalk drawings. His brilliant facility won him quick recognition; by 1789 he was spoken of as Reynolds' superseder and had o'er-topped Hoppner. He was elected Associate of the R.A. in 1791,<sup>1</sup> appointed Court Painter in 1792 and full R.A. in 1794. By now his prodigious reputation was a little dimmed while Hoppner's had advanced. But from our vantage ground we can see that the accomplishment shown in Lawrence's *Nellie Farren* (1790) in the Pierpont Morgan Collection, his *Queen Charlotte* (1789) in the National Gallery, and *Pinkie* (1795) in California, is exceptional in a youth of little over twenty, and far beyond any accomplishment of Hoppner. From 1796, however, Lawrence forged ahead in popular recognition; if considering his com-

<sup>1</sup> The King had "run" him for election in 1790, but the R.A.'s very properly rebelled.

## LAWRENCE, HARLOW, SHEE, ETC.

petitors we decline to give much weight to this, we must not fall into the error of underrating his achievement. He has been called the Sargent of his time, on the whole a reasonable and not unkindly verdict. He was knighted in 1815, in the midst of his great series of portraits of the heroes, diplomats and politicians of their Great War, which took him over Europe: to Aix, Vienna and Italy. In 1820 he became P.R.A. He played a good part as art adviser to the Court and was largely instrumental in our acquisition of a National Gallery and the Elgin Marbles. He died soon after his great patron, George IV, leaving among other things one thousand seven hundred brushes in his studio and a collection of Old Master drawings valued at seventy thousand pounds.

Lawrence's reputation has properly suffered from his excess of business and facility and his tendency to a sweetness that coats the character of his women sitters; from the pseudo-refinement in idealism in his men portraits and from more than occasional slovenliness. If we could duly prune the mass that he has left and judge him by the residue, we should reckon him an honourable artist; ranging from sensitive perception of the authentic beauty of women and children, to an honest adequate expression of at least the outward semblance of virility, and a good craftsman with a satisfying and original colour scheme. This interpretation of the candour and loveliness of children is evident in the *Calmady Children* (1824), in the Metropolitan Museum, one of the few pictures by which, he used to say, he would like to be remembered; in the classical beauty of *Caroline Upton* in the Statesbury Collection, Philadelphia; in the *Master Locke* (1814) in the J. B. Robinson Collection, and the boy Arthur Fitzjames in the Duke of Abercorn's *Mrs. Maguire and Son* (1806). And *Pinkie* (1795), in the Huntington Library and Art Gallery, if we were honest and she not so over-advertised, would be recognized as a brilliantly creditable achievement. His portraits of *Lady Betty Foster* (1805), formerly in the Grenfell Collection and of *Lady Falmouth* (c. 1811), at Kingston Lacy exhibit his true vision of something far beyond prettiness in women. While in the fine historical portraits of *Archduke Charles of Austria* (1818), *Frederick-William III of Prussia* (1814-1818), the *Duc de Richelieu* (1818), *Ouvaroff* (1818), and *Tschernit-*

## HARLOW AND SHEE

*schef* (1818), all at Windsor; and in the *George, Duke of Grafton* (1814) in Trinity, Cambridge, we find not only handsome portraiture but also shrewd vision, admirable strong paintership and interesting design. These broadly handled pieces extenuate the criticism made in 1802 that for life-size oils Lawrence is "too glossy and petite": one of the juster criticisms of his style. In a less monumental vein portraits like his *Curran* (1800) at Dublin, *Thomas Taylor* in the Ottawa Gallery, *William Pennicott* (1800; Metropolitan Museum, New York), and the *Uvedal Price*, at Boston, show his best level.<sup>1</sup>

If gloss and a petite quality were offensive in Lawrence we cannot expect his large following to have eschewed these gifts. Lawrence's obvious defects naturally inspired a large school. We will mention only the most capable and nearest member, George Harlow (1787-1819) whose earliest portrait was shown in 1804 in an exhibition of medical portraits arranged by Dr. Thornton. His *Robert Jones* (1805; Victoria and Albert Museum) lies between Gainsborough and Raeburn. In 1811 and 1816 Harlow was unsuccessful candidate for the Associateship. His portrait of *Northcote* in the National Portrait Gallery, probably exhibited 1816, is a good example of his Laurentian proximity; three groups by him in the Museum at Philadelphia, of the *Leader* family and the *Weddell* (1816) and *Mrs. R. Well-lesley* in the Friedsam Collection in the Metropolitan Museum, New York (attributed to Lawrence), are even nearer his master. Indeed the *Mrs. Weddell and Children* is almost indistinguishable. But his best work is, I think, indicated in two portraits in the Garrick Club—of *R. W. Elliston* and *C. Young*. These, with but little gloss, have considerable breadth and vigour and partially revert to his first style. Had he lived longer—he died aged thirty-two—the promise of these more solid portraits might have been developed.

The Irish painter Martin Archer Shee (1769-1850) who, having won the chief award in the Schools of the Royal Dublin Society in 1787, came to London in 1788, was A.R.A. in 1798, R.A. in 1800, and P.R.A. in 1830, at Lawrence's death, was at one period strongly influenced by Lawrence. But he must not

<sup>1</sup> For Lawrence's account of the masters who chiefly had influenced him see Whitley, *Art in England*, 1821-1837, p. 183.



## LAWRENCE, HARLOW, SHEE, ETC.

be dismissed with the rest of that school: his distinct individual quality can be gauged by his *Captain Woolmore* (c. 1831), at Trinity House, solidly painted and seen, and far removed from Lawrence.

### b. Hoppner and Beechey

Lawrence's main and mutual rivals were John Hoppner (1758?-1810)<sup>1</sup> and William Beechey.<sup>2</sup> The former, who entered the Academy Schools in 1775 and began to exhibit in 1780, was the better painter of the two and destined to be a more fashionable and expensive investment for posterity. He was elected A.R.A. in 1793 and R.A. in 1795. He based himself substantially on Reynolds and as late as 1803 was criticized for being Reynolds at second-hand. He also looked at Romney,<sup>3</sup> and at one period, c. 1802, attempted to adapt his style to Rembrandt's. About this time he was described as "too eccentric and gaudy and fluttering," in other words as fitly expressing the lush spirit of that flashy age. His best work is that in which Reynolds' influence subsists; in this type his brushwork is usually fluent, his colour fair and charming, his sense of atmosphere quite personal and his modelling excellent. His characterization of children and young women, though never sensitive, is more intimate in this vein. The Windsor *Princess Mary* (1785), *Miss Papendick* (1788) sold in the Breitmayer sale in 1930, *Lady Melbourne* (1799) at Panshanger and *Mrs. Martin* (c. 1795) are good instances. His heavier type, in which most of his full-lengths are cast, is dull in spirit and in painting, because neither his paint technique nor his shoddy draughtsmanship could cope with a large canvas. Hoppner gives us the impression of a little talent soon exhausted and of a mind and craftsmanship so shallow that once his early impetus had slackened he had no reserves on which he could fall back to recover for a new advance. In a very few men portraits or boys' portraits is he tolerable. But now and then, for instance in the St. James' Palace *Lord St. Vincent*, he renders character quite vividly.

<sup>1</sup> See W. McKay and W. Roberts, *Hoppner* (1909) and *Supplement*.

<sup>2</sup> See W. Roberts, *Beechey* (1907).

<sup>3</sup> At Romney's sale in 1807 Hoppner bought several half-finished portraits left by Romney. It is worth note that about 1808 we find strangely Romneysque Hoppners (see Whitley, *Art in England*, 1800-1827, p. 48).



*Huntington Library and Art Gallery*

*Official Photo*

LAWRENCE. "Pinkie"



*London. Trinity House*

MARTIN SHEE. Captain John Woolmore

## BEECHEY

We can hardly say so much for Beechey, another Reynolds disciple. On the other hand he was, in his thin academic way, a better draughtsman. He was well patronized: became an A.R.A. and Court painter in 1793, a Knight and R.A. in 1798: his vast *George III reviewing the Dragoons* (in Kensington Palace) is of this time. His highest level is seen in *The Symons Family* (1803), in Sir John Ward's Collection. On one count Lawrence, Beechey and Hoppner are arraigned together: they started the cult of sentimentalized arch children, and Harlow, as Lawrence's follower, joined them. Most of the Victorians' excesses in this direction were not original sin: from Reynolds' comparatively innocent excursions into the charming territory of childishness the late Georgians derived their debauched ideals. Incidentally one should observe that in his *Normanton Children*, at Somerley, Etty was a truly inspired interpreter of children.



## CHAPTER XVII

MISCELLANEOUS LANDSCAPE: LATE EIGHTEENTH CENTURY—c. 1880

### I

Our review of British landscape has so far included the main peaks of its development, from the beginnings in the eighteenth century to Constable, who died in 1837. In following that route we have necessarily overlooked subsidiary men whose art, especially in wash and water-colour, was self-contained. Paul Sandby (1725–1809), for instance, has been unnoticed, though his position in the van of topographical draughtsmen and water-colourists was prominent. His first employments gave him the precision of deft touch for which his landscapes, his figures and buildings are famous. He began in the Military Drawing Office at the Tower, and then worked at a survey of the Highlands till 1751. He etched and made aquatints, the first in England, having acquired the recipe of the method used abroad from Charles Greville. By 1760 he was famous, as we gather from a letter from William Mason to Lord Nuneham,<sup>1</sup> for a “picturesqueness,” that beggared description. He was one of the Directors of the Society of Artists, resigning in 1768, and a good friend in need to Richard Wilson. He was a Founder Member of the Royal Academy who pensioned him, when aged and obsolescent, in 1808. He worked in oils and on one occasion, in 1794, decorated a room in Drakelow House with a panoramic landscape with trees thirty feet high.<sup>2</sup> When he began his career the range of water-colours used was small, and Sandby is credited with having instigated his artist’s colourman to extend this range and improve the manufacture. Sandby’s standard of work is very steady; at its best, as in his drawings of the camps and camp life in and round London during the Napoleonic scare, he shows great delicacy of perception of aerial effects and animates his crowds of figures with admirable action and spirit. His *Windsor Castle Terrace* (Kelvingrove) is a masterpiece in this kind.

Sandby’s contemporaries in the oil method include painters

<sup>1</sup> See Whitley, *Artists and their Friends*, I, p. 169.

<sup>2</sup> See Whitley, *Art in England*, 1800–1821, p. 152.



Knole Park

HOPPNER  
The Sackville Children



## DALL, TOMKINS, MULLINS, ETC.

to whom no serious attention has yet been given. If we mention a few names, such as N. T. Dall (*d.* 1777), who painted views of parks and country houses, especially in the north; G. Barrett; R. Crone; S. Grimm; Feary; J. I. Richards; P. William Tomkins (1759–1820), who worked in Devonshire and Cornwall and painted country seats, e.g. Hatfield; Michael “Angelo” Rooker (1743–1801), water-colourist and engraver who also painted country houses, e.g. Harewood; Edmund Garvey (*d.* 1813); G. Mullins, of whose romantic Claudian-Gaspard Poussin landscapes, an example dated 1772 is at the Ashmolean, and Elias Martin (1740–1811)—it is merely to indicate that there is a field yet unexplored which may, but probably will not, yield unsuspected treasures.

In the next generation comes John Varley (1778–1842) (pupil of John Charles Barrow, who at one time was assistant master in Par’s School), and one of the young men who studied at Dr. Monro’s. There, in the company of Girtin and Turner, and working from Wilson, Gainsborough, the Cozens and Monro’s other resources, Varley acquired the serious temper and style of that little school. In his turn he taught a younger generation, e.g. Linnell, W. H. Hunt, Samuel Palmer (1805–1881), who became Blake’s most inspired disciple, and influenced De Wint and Copley Fielding. In Varley’s drawings of lake and mountain scenery, in which the severe mood of Girtin lasts, he takes an honourable place among our best water-colourists. He painted a few oils, notably of the Thames near Windsor, in which, within his fast-ageing tradition, he sought to express the breadth of light and atmosphere that Turner had revealed.

## II

As it were in parenthesis, between schools and periods, is Richard Bonington (1802–1828), son of a Nottinghamshire landscape and portrait painter, by whom, at the age of fourteen, he was taken to France. He studied water-colour under Louis Francia at Calais and worked in Gros’ studio in Paris, *c.* 1820. He visited Rome in 1822 and after 1824 worked largely in oils. He was intimate with Thales Fielding and Delacroix, with whom he was a rebel in the French war between Classicists and Romantics. To Bonington is given the credit of having opened



## MISCELLANEOUS LANDSCAPE

French eyes to the capabilities of water-colour and of having played a formative part in the foundation of the Romantic French movement. Delacroix is said to have made the singularly silly remark that Raphael could not have done what Bonington had. His artistic derivation is not wholly clear: he left England before Turner or Girtin could have meant much to his childish eyes, though he is said to have drawn almost before he could walk. But at Calais he studied under the French water-colourist Francia, who had been himself trained in England by Varley's master Barrow, at one time Secretary of the Associated Artists in Water-colours, of which De Wint was a member. In the similarity between some of Francia's drawings and early Bonington's we have the firmest link in this slender chain of evidence. We must then take into account this background of English training, vision and associations in considering Bonington. Another small link was his connexion with Frederick Tayler, for many years President of the Society of Painters in Water-colour.<sup>1</sup> He met Bonington at Calais, while the latter was Francia's pupil; of the same age the young men went to Paris and set up house together, till Bonington went off to Rome. Further, if tenuous, light is thrown on Bonington's beginnings by whatever truth there is in the anecdote of Gros' view of him: regarding the young man's school work as too independent he advised him to give up art; but seeing, the same day, some of Bonington's views of Caen, Rouen and other places in a dealer's window, he immediately recognized that his pupil was on his own right track and begged him to continue studying with him. Bonington's first exhibition appearance in London was at the British Institution of 1826, with two French coast scenes; he seems to have been a new name. Tradition, discountenanced by Mr. Whitley, has it that these works were mistaken for Collins': probably the general resemblance between the two painters did occasion some discussion from which the legend sprang. For another general resemblance to Bonington's diffused light and glow one thinks of De Wint's *Cornfield* (1815), now at the Victoria and Albert Museum, of which, presumably Bonington was quite ignorant.

Bonington's output may be divided into three: his architectural

<sup>1</sup> See Whitley, *Art in England*, 1821-1837, pp. 99, 150, etc.



*Frank Sabin*

*Ph. Cooper*

HARLOW. The Hon. Emily Stratford



*Sandon*

BENJAMIN WEST. Richard Terrick,  
Bishop of London



*Coll. Hon. Sir John Ward*

WILLIAM BEECHEY. The Raymond  
Symons Family



*Coll. Sir W. Berry*

JAMES STARK. Path through a Wood



*Coll. Messrs. Vicars*

JAMES STARK. On the River Yare

*Ph. Cooper*

## BONINGTON

water-colours of which the British Museum *Les Quais et l'Institut, Paris* is about the masterpiece: his Romantic genre or historical oil subjects which show his essential weakness most clearly, and his oil landscapes, coast scenes, river scenes, mountain landscapes, dune scenes, and so forth. He must have been extraordinarily and perhaps feverishly, artistic, with that precocity vouchsafed to some whose span will be short. In some of his sketches, e.g. the delightful little *Mountain Landscape* at Edinburgh, he forestalls the Barbizon masters: indeed he must be one of the first practitioners of modern sketchiness. For his rapid rather impressionistic records have not behind them the thorough mastery of Constable and Turner. Bonington, with his French Romantic training in the studio with Delacroix, who with all his other gifts remains an ill-disciplined draughtsman and sloppy painter, stands at the junction of the new school with the old. Those older men, including Constable, had been solidly grounded in the vigorous draughtsmanship of the seventeenth century, whether of the Italian School or the Dutch. So that beneath Constable's loosest indications are the bones of painfully learned structure and articulation. Bonington's impressionistic suggestions, brilliant and lovely as they often are, lack this skeleton. Had he worked at Dr. Monro's, with Girtin, Turner and Cotman setting the standard, he might have bridged that junction and brought over with him a chastening authority of draughtsmanship and a sterner taste. For compared with those masters Bonington is a trifle cheap. Instead of being Turner's lieutenant and, had he lived, his successor, he is rather the captain of James Holland (1800-1870), David Roberts (1796-1864), Copley Fielding (1787-1855) and William Müller (1812-1845). He won immediate popularity in France and England. Soon after his untimely death forgeries and imitations of his work were being marketed.

### III

As we have noted, Constable's achievement was the emancipation of landscape from the Dutch tradition of Hobbema, Ruisdael and Wynants. Crome, too, at Norwich, had succeeded in getting farther out into the open air than had Cuyp. We have also observed that none of the followers of these masters really seems



## MISCELLANEOUS LANDSCAPE

to have understood the meaning of their achievement. In the Norwich School, in its better minor masters, James Stark (1794-1859) and George Vincent (1796-c. 1831), we look in vain for a development of what Crome had revealed in his Mouse-hole pictures and *Poringland Oak*. All that we find, or nearly all, is Crome's revision of Ruisdael and Hobbema brought up to date, rendered more picturesque and, naturally, robbed of the subtlety and greater breadth of Crome. Constable's contemporary Peter ("Patrick") Nasmyth (1787-1831), an Edinburgh artist who settled in London about 1797, and began exhibiting at the Royal Academy in 1811, the year of Constable's *Dedham Vale*, may be said to have been quite blind to the significance of Turner's and Constable's discoveries of *plein air*. This "Patrick" Nasmyth and his industrious family produced a mass of skilful niggling pictures imbued with less perception of out-of-doors vitality than their Dutch models. Not the ceaseless becoming of landscape subjected to the transfiguring effect of wind and light, nor the emotions stirred in man by the giant elements, nor his sense of the magic or the doom with which they bless or menace us—not these but the neat and easily perceived physical ingredients of a prospect engaged them.

Augustus Callcott (1779-1844), who began exhibiting in 1799; was A.R.A. in 1806, R.A. in 1810 and Sir Augustus in 1837, is another instance of this mediocre contentment in a different range. He was esteemed by those critics, who liked his work, about as high as Turner and higher than Constable; the *London Magazine* of 1829 in its cry, "What a contrast to Callcott!" (in praising Constable) was exceptional; more usual are such comments as those in 1832—Callcott surpasses all others in his branch: Turner should look to him as a model for truth and purity in landscape. The fact is that Callcott kept well within the comprehension of popular taste by the simple device of being commonplace. Other contemporaries and successors of Callcott, who shared his popularity, were F. R. Lee (1799-1879), Thomas Creswick (1811-1869), William Collins (1788-1847), to whom we have alluded already, Edward Williams (1782-1855), James Ward's pupil and father of a tribe of artists of whom Benjamin Williams Leader (1831-1923) was the most popular.



London, Wallace Collection

BONINGTON : The Coast of Picardy



## G. H. MASON AND FRED WALKER

As the painters of this group and generation drew towards their end a little movement of romantic landscape and peasant genre was making its mild appearance, headed by George Heming Mason (1818-1872) and Fred Walker (1840-1875). Mason had travelled in France, Germany and Italy where he had been helped by Leighton. He exhibited at the Academy from 1857-1872 and was elected A.R.A. in 1869. On his return from Italy in 1858 he painted landscape subjects in Staffordshire. His *Cast Shoe* (1865), Tate Gallery, was exhibited at the Academy before Fred Walker had begun exhibiting in oils. Mason's best-known works—*The Harvest Moon* and the *Evening Hymn* show the inter-influence of these two painters, and their reversion to the mood and sincerity of the Pre-Raphaelite movement combined with an idealization of their peasant types. Fred Walker (1840-1875) though many years younger was probably the more influential. He had worked in the Academy Schools in 1858, and then as an illustrator and wood engraver; whence his sensitive draughtsmanship. He first exhibited, in water-colours, in 1863; his *Philip in Church* (Tate Gallery) is of this date. He became Associate of the R.W.S. in 1864 and full Member in 1866. Next year he showed his first oil, *The Bathers*, now in the Lady Lever Art Gallery. His course can be followed in the National Collection from *Philip in Church* (1863), *The Plough* (1870), *The Harbour of Refuge* (1872), to his last water-colour, *The Old Gate* (1874-1875). Perhaps his finest work, after all, is *Spring*, in the Victoria and Albert Museum. For he was really a draughtsman and water-colourist rather than an oil painter, and this subject did not involve his idealization of the peasant. In his yearning to make village boys bathing, and field labourers trudging down the lane, or driving the plough, beautiful on Grecian lines was a sentimentality akin to the idealism of those who modelled motor-cars on the lines of a Victoria. The English peasant has a poise and rhythm of his own, as has Millet's *Man with a Hoe*; to try to improve these on Etruscan models is to fall between two stools. None the less this pastoral school of Mason and Walker, in virtue of the standard it set in observation of Nature and light and despite its false sentiment, was a healthy if mild protest against the mechanical recipes of the average landscape painters of that period. Among



## MISCELLANEOUS LANDSCAPE

those who more or less were inspired by them<sup>1</sup> were G. H. Boughton (1833-1905), Briton Riviere (1840-1920), George Pinwell (1842-1875), Val Prinsep (1838-1904), James Aumonier (1832-1911), J. W. North, (1841-1924), P. R. Morris (1836-1902), Mrs. Allingham (1848-1926), Birket Foster (1825-1899), Cecil Lawson (1851-1882), Robert Macbeth (1848-1910) and John Reid (1851-1926). It may be fanciful to suggest that the pastoral mood of this little English movement persisted as a background for the art of Edward Stott (1859-1918), whose schooling was Barbizon and Bastien Lepage. Towards 1880 the echoes of Walker and Mason were drowned in the Babel of Realism, Values, Plein air and Impressionism which from Whistler, Barbizon and French Impressionism spread through English painting in the last years of the century.

<sup>1</sup> One should in justice note that Walker's influence on water-colour painting was misleading.



*London. Victoria and Albert Museum*

P. DE WINT. Woody Landscape



*Elton Hall*

PATRICK NASMYTH. Near Godstone



London. Victoria and Albert Museum

ETTY. The Deluge



London. Diploma Gallery

Ph. Mansell

ETTY. Sleeping Nymph and Satyrs

## CHAPTER XVIII

GENRE AND OTHER PAINTING—c. 1825—c. 1860

### I

At the beginning of our survey of the seventeenth and eighteenth centuries we spoke of the period c. 1760 as the high divide towards which English painting had ascended and from which it gradually descended to the nineteenth century. Broadly speaking we may say that the period of fine paintership which began with Lely and Kneller came to an end in portraiture towards the close of the Reynolds tradition, surviving only in Turner and more certainly Constable. Exceptional pieces in Lawrence's output are richly and masterfully handled; his pupil William Etty (1787–1849), though inheriting his gloss, was a skilful painter and in his rather superficial field a master. His Diploma work at Burlington House shows that once at least he assimilated the spirit of Venetian painting and his *Head of a Girl*, also at Burlington House, has many of the qualities that we esteem in Ingres.

Etty, who was born in York, entered the Academy Schools in London in 1807, and kept up his drawing there throughout his life. His apprenticeship to Lawrence was in most respects unfortunate because it set his footsteps on the glossy path which he never succeeded in leaving. His visit to Italy in 1822–1824 seemed for a while to give him a truer ideal of paintership; but in the long run he reverted to his earlier model and accepted the current standard of English painting. But his continual practice in the life-school made him the most professional painter of his contemporaries. Etty was slow in popularity; his first exhibit at the Academy was in 1811; his *Deluge* (Victoria and Albert Museum) is of 1815, but not till 1817 did the critics discern his merits. In 1822 he applied and failed for the A.R.A., only being elected on his return from Italy in 1824. Next year he scored heavily: appearing to the critics to exhibit in his picture of *The Combat* (Edinburgh) the pristine aspect of Titian's works. In 1828 he defeated Constable in election to full membership. By now he was beginning to shock the press with the voluptuousness of his nudes, and by the modernity of their type to give the



## GENRE AND OTHER PAINTING

same impression of impropriety that more modern nudes have given in our time. This kind of criticism was continued till late in his career. With so many good qualities, e.g. his draughtsmanship was above the average, his natural eye for colour was sensitive and his workmanlike handling of pigment is even now remarkable, Etty should have been a considerable artist. Again and again as we proceed, glancing along most of the nineteenth century, we shall wonder why in spite of evident mastery in their fields, most of its painters achieved so little. We might conclude that there was something inherent in their place in time inimical to great expression, for it is clear that none of them had much to express. Historians, weighing events, may propose a connexion between this mental poverty and the depression following the long strain of war, and later the inertia attending excessive prosperity. Students of art history will rightly recognize that the English temperament took more naturally to the Dutch style of painting, which was made more accessible than ever by prodigious importations in the early years of the nineteenth century. And philosophers may fancy that by the inscrutable wisdom of Providence the very facilities for academic study, now in easy reach, were, as usual, proving not a blessing but a bane. But, like most human and artistic manifestations of which we have only partial comprehension, this question cannot be answered so simply. For the period that produced Wordsworth, Carlyle and Dickens, Shelley and Keats, ought to have produced something better than Lawrence and Hilton, Mulready and Maclise, Etty, Eastlake and Landseer. The solitary genius of this period, William Blake, was anomalous.

Relinquishing the effort to reduce this matter to rational explanation and concentrating on the artistic facts we see, in virtually one vintage—1785–1788: Mulready, Witherington, Etty, Wilkie, Hilton, Haydon, Patrick Nasmyth and William Collins as the most considerable painters of the first half of the nineteenth century, succeeding the old regime of Beechey, Hoppner, Morland, Lawrence and their generation. None was a professional portrait painter: indeed we should have to rack our memory to recall the Hayters, Jacksons, Phillipeses, Lanes, and Simpsons; the Lucases, Saunders, Pickersgills and

## HAYDON

Lonsdales; the Birds, Partridges, and Rothwells who succeeded to the business of Lawrence and Shee. But in thus dismissing that generation of portrait painters let us note that John Jackson (1778-1831) and Thomas Phillips (1770-1845) were sometimes spirited performers, and that both George Clint (1770-1854) and William Lonsdale (1777-1839) could model a head solidly and express its character convincingly.

With Benjamin Haydon (1786-1846) the question of a master *manqué* is relevant. Born at Plymouth he sat with Wilkie in the Academy Schools under Fuseli whom he respected as a teacher. In 1810 he sought Associateship but was rejected, nor did he ever gain academic rank. More is remembered of his quarrels and financial difficulties than of his art. Doubtless he was pretentious, awkward and self-advertising. But so far as we can judge he was honest in his professed ideals. Virtually all that we can judge his art by are his *Lazarus* (National Gallery) and *Agony in the Garden* (Victoria and Albert Museum): large works that no painter could organize to-day, and from which artistic sincerity breathes; the *Mock Election* (Buckingham Palace), and the Tate Gallery *Punch and Judy* (1829). In spite of its Hogarthian extravaganza and largely because of a Hogarthian gusto of paintership, this last is an outstanding achievement. Its blonde expression of open air, its rhythmic handling and design and fat quality of paint would have seemed to promise rare things in 1829. Here, we should have said, is a painter yet in his prime who, given experience and discipline, will do more for nineteenth-century art than Hogarth could compass a century before: a born painter with enough vision and resource to outgrow *opéra bouffe* extravagance and become an interpreter in paint of actual as opposed to anecdotal life. As it hangs in the Tate Gallery it makes most of its companions look like tinsel or stained glass. But destiny disposed otherwise for Haydon. With the building of the new Houses of Parliament (1840-1850) he had conceived the hope that at last his chance for great decorations had arrived; but the preferment of Dyce and others, added to the constant frets of fortune, was too much for him and he committed suicide in 1846. The curse that seems to have been laid on English aspirants towards mural decoration did not miss Haydon.

## GENRE AND OTHER PAINTING

### II

The absence of professional portrait painters from the more prominent painters of the generation we are discussing is noteworthy as indicating that genre and subject pictures had now taken a more secure and fashionable place in the market. With Wilkie as its founder a long range of genre painters extends through the nineteenth century: indeed late outcrops of that school push into our present time. Wilkie (1785-1841) born at Cults, in Fifeshire, was sent to the Academy Schools in Edinburgh in 1799 and came to those of the Royal Academy in 1805. At the exhibition of 1806 his *Village Politicians*, in the manner of Van Ostade, was warmly praised, one critic saying that there was little in Flemish art superior to this effort of juvenile genius. Whence Wilkie had derived this Van Ostade and Teniers bent I cannot say; a little later in London and at Sir George Beaumont's Coleorton he had ample opportunity. In 1807 his press was again charmed by *The Blind Fiddler* and taxed Turner with trying to imitate the young Scotchman with his *Blacksmith's Shop*.<sup>1</sup> In subsequent exhibitions Wilkie's *Card Players*, *Rent Day* and *Cut Finger* were equally popular. He became A.R.A. in 1809, and R.A. in 1811, aged but twenty-five. His Diploma work is *Boys digging for Rats*. In 1813 *Blind Man's Buff* and in 1815 *Distraint for Rent* had great success, Hazlitt writing of the latter with a sort of holy hush.<sup>2</sup> Wilkie had visited Paris in 1814 and in 1816 went to Holland and Belgium. In 1823 his *Parish Beadle* was criticized for its dark tone, due to his desire for richness of shadow, unfortunately essayed with bitumen. In 1825, after a breakdown, he went through France, Germany and Switzerland to Italy and Spain: he reached Madrid in 1827. He must be one of the first moderns whom Velazquez affected; from his acquaintance with Spanish art his style altered, but not altogether to its eventual advantage; Murillo was not a healthy influence. In 1829, after a gap of four years, he showed his *Defence of Saragossa* (Buckingham Palace), which re-established his waning success. He could not, so late as this, completely change his Flemish spots: but within

<sup>1</sup> See Whitley, *Art in England 1800-1820*, p. 120, etc.

<sup>2</sup> *Ibid.*, p. 243.



*London. Victoria and Albert Museum*

WITHERINGTON. The Hop Garden



*London. Tate Gallery*

BENJAMIN HAYDON. Punch or May Day





London. Victoria and Albert Museum

MULREADY. Choosing the Gown



London. Victoria and Albert Museum

MULREADY. The Sonnet

## WILKIE

his Flemish formular he now developed a sense of light and atmosphere. Seeing that his early work, e.g. *Newsmongers* (1812) at the Tate Gallery, already exhibited a personal and remarkable perception of these qualities, we cannot say that he owed such vision to Velazquez. On the other hand his communication with the prince of impressionists undoubtedly broadened his style. In 1823 he had been appointed Limner to the King for Scotland and on Lawrence's death in 1830 was made Serjeant Painter to William IV. His heroic Raeburnesque picture of the *Duke of Sussex*, at Buckingham Palace, is one of the most remarkable of English Royal portraits. His *John Knox* (1832), now a dingy shadow at Millbank, was then aglow with the transient richness given by asphaltum; but it can never have equalled his true genre of comedy. It was commissioned by Sir Robert Peel, who as he lay dying asked that it should be placed within his sight.<sup>1</sup> In 1835 Wilkie visited Ireland and next year showed *The Peep o' Day Boy's Cabin* (Tate), which Maria Edgeworth thought too neat and nice for Irish and Ireland, while we may justly consider it corrupted by Wilkie's Orientalism. He was knighted in 1836, the year he painted his large *Napoleon and Pius VII* (Dublin), and died at sea five years later, returning from the East. As a "little master" Wilkie, who was endowed with the Scottish felicity of paint and touch, stands well above the genre school that he, principally, started. Judged by the larger qualities of his life-size portrait of the *Duke of Sussex* he might have been as great a master as Raeburn had he gained experience on this scale.

Prominent members of his School in Scotland are Thomas Duncan (1807-1845), whose *Anne Page and Slender* (Edinburgh) is admirable in design and comedy spirit; Robert Herdman (1829-1888), and William Kidd (1796-1863), little known in England. In the former something of the Pre-Raphaelite movement blends with his distinctly Scottish foundation. Yet another offshoot is John Burr (1831-1893), in whom Geddes' influence appears.

William Mulready (1786-1863),<sup>2</sup> the Irish artist, entered the

<sup>1</sup> See Whitley, *Art in England 1821-1837*, p. 234.

<sup>2</sup> See F. G. Stephens, *Memorials of William Mulready* (1867); Whitley, *Art in England 1800-1820, 1821-1837* (2 vols.).

## GENRE AND OTHER PAINTING

Academy Schools in 1800, having been coached for a year by Thomas Banks, the sculptor, and was fellow-student with Wilkie, Collins, Hilton and Haydon. His first employment was book illustrating. By 1806 his picture of a *Woman hanging out Clothes* was noticed as a brilliant little picture, killing every subject near it. A masterly little piece of this time is *The Gravel Pits* (1811), Victoria and Albert Museum. After two failures he was elected A.R.A. in 1815, the year of his *Fight Interrupted* (Victoria and Albert Museum), in which there are passages of extraordinary quality. By 1825 he had ousted Wilkie from the place of honour in the Great Room of the Academy. In addition to his painting he illustrated many books, including *The Vicar of Wakefield* (1840). Like most of his contemporaries he played with dangerous pigments and vehicles; but in pieces where his material is sound he is a delicate and assured painter. To judge Mulready fairly we must admit the excellence of his academic draughtsmanship, which, if temporarily out of favour, is sure of eventual recognition, his rich sense of colour and subtlety of tone and sunny light (e.g. in *Choosing the Gown* (1845)). Nor, if we be honest, no matter how unfashionable, can we deny him the merit of doing very well all that he set out to do. His *Sonnet*, the *Seven Ages*, *The Younger Brother*, and *Open your Eyes*, all c. 1836-1839, and at South Kensington, are charming and original, and in comparison with his environment, pictorial rather than anecdotic<sup>1</sup>: possibly their surprising pitch of colour was inspired by the fruits of Etty's Italian visit. Like Wilkie and the long-lived school they founded, he aimed no higher, so far as "message" is concerned, than light comedy. The stress of life and the burden of the peasant's lot were not for him. But in phrasing and execution and in richness and subtlety of tone and colour his little comedies have the virtue that good craftsmanship ensures. From his late version, in the Tate Gallery, of *The Younger Brother* (1857), painted six years before his death, it seems as though suddenly Mulready had determined to enlarge his scale. The experiment suggests that his technique could easily have expanded to suit the larger needs

<sup>1</sup> His *Last In* (1835), on the other hand, is typical of his concessions to anecdote, at the expense of design and unity of rhythmic control.

## PERIOD GENRE

of life-size painting, for as he grew older his sense of organized rhythmic pattern increased.

### III

From these main founts genre painting flowed through British nineteenth-century art, trickling into the twentieth. As *nostalgies* changed so the subject of genre painting changed. With Wilkie, Mulready, Thomas Webster (1800-1886), Thomas Good (1789-1872), William Witherington (1785-1865) and William Collins (1788-1847) the subjects, generally, are what passed for simple life, and, however dimly remembered, their sources were Dutch and Flemish painting. Of Witherington's landscape settings there is not so much to be said as for Collins', but his figures, e.g. *The Hop Garden* (1834), are admirably done.

Hazlitt was a constant champion of Collins who became A.R.A. in 1814, the year of his *Bird Catching*, and R.A. in 1820. In 1836 Collins visited Italy and is said to have undergone a temporary change in style. Some of his landscapes, in which Turner's sense of space and light enhances Collins' own perception of facts, surprise us by their quality of truth and vision. It is undeniable that compared with Constable's vision and dynamic use of paint as an interpreter and vehicle of emotion, Collins is on another plane. He may fairly be described as the James Hook of his time; but his best work is better than Bonington's, because its foundations were more secure.

When we reach the next wave of genre painting we find a new mode: that of "period," which had not appeared before in any patronage. In fact we are now on the margin of the famous and tedious Classical-Romantic controversy which rent French art from top to bottom. Briefly, the schism was rooted in the question whether or no you might regard periods other than the great antique as fit subjects for painting. In France Bonington, Gericault and Delacroix, by admitting modern history and romance, Shakespearian and Byronic, roused the Gallic Academicians to incredible fury. In England, fortunately, they took these things more phlegmatically. Perhaps the starting-point of our meek romantic phase was the decision to decorate the new Houses of Parliament with stirring scenes from English



## GENRE AND OTHER PAINTING

history. William Dyce (1806-1864) suggested Arthurian themes, and introduced them.<sup>1</sup> The preliminary competition was in 1843, and much of the work in the Lords done by 1847. Dyce's *Baptism of Ethelbert* (1846), for which he made a special journey to Italy to tune up his mood, and presumably Cope's and Maclise's pictures are of this time. In the Commons E. M. Ward (1816-1879) painted his Charles II series, C. W. Cope (1811-1890) his Charles I and Commonwealth set (between 1856-1866), and Daniel Maclise (1806-1870) his *Trafalgar* and *Waterloo*. J. R. Herbert (1810-1890) and John Tenniel (1820-1914), also took a hand. Neither the sad fate of these decorations, due to inherited inexperience and to insufficient understanding of the immense difficulties involved in materials and climate, nor their evident imperfection as mural decoration should blind us to their heroic if forlorn ambition.

The craving for "Period" supplied these painters with their subjects: Ward painted seventeenth and eighteenth-century history-genre, Maclise Shakespearian and Jonsonian themes, and Cope combined the genre of simple bourgeois life with his historicals. C. R. Leslie (1794-1859), the American Royal Academician, who is esteemed more for his *Life of Reynolds*, and his friendship with and biography of Constable than for his art, included in his period genre Shakespeare, Molière, Don

<sup>1</sup> William Dyce was by far the best painter of his type: he might, with a different temperament, have compared with Alfred Stevens. He studied in Rome from 1825-1830: there achieving what the German Nazarenes had striven for years to do; he became head of the Government Schools of Design, A.R.A., 1844; R.A., 1848. His early pieces include *Piety and Faith, Mercy, St. Dunstan Separating Edwy and Elgiva* (1839). His lovely *Titian's First Essay in Colour* is of 1860. In 1858 he decorated All Saints, Margaret Street. He was an all-round man; the best opinion of his time as regards design in industry. Like Stevens he was constantly frustrated and harried in his decorative work in the Houses of Parliament. With the stupidity of some Government Offices, where the mind and temperament of an artist has to be manœuvred and indulged for the sake of what he alone can give, the men responsible for this decoration seem to have fussed and chivvied Dyce because his time schedule was exceeded. His *Sir Tristram* in the Lords, for all its datedness, has a genuine mural feeling and passages of charming perception. His work in private chapels, rarely seen, has the same serenity and a larger massing. Dyce's *Ethelbert* cartoon is in the Victoria and Albert Museum. A weaker kind of Dyce was Charles Lock Eastlake (1793-1865) to whose wise taste and judgement, unimpaired by amateur assistance, the National Gallery owes so much.



London. Victoria and Albert Museum. C. R. LESLIE. Dulcinea del Toboso



London. Victoria and Albert Museum. T. WEBSTER. Returning from the Fair



London, Victoria and Albert Museum  
DANIEL MACLISE. Scene from "Everyman in his Humour"



London, Victoria and Albert Museum

W. FRITH. Scene from "A Sentimental Journey"

## MACLISE AND FRITH

Quixote, Gil Blas and Sterne, and painted modern sentimental comedy as well. His *Dulcinea* (1839: Victoria and Albert Museum) is delightful in its fresh luminosity and arrangement. And Maclise's *Every Man in his Humour* (c. 1845: Victoria and Albert Museum) is excellent in the same way.

Born at Cork of Scots-Irish parents, Maclise studied first in Cork and then in 1828 at the Royal Academy. In 1829 he won a silver medal there and began exhibiting. In 1835 he became A.R.A.; next year his press was so encouraging that his future in the front rank of historical painters was predicted. He became R.A. in 1840 and was commissioned in 1844 to decorate the Houses of Lords with *Justice* and *Chivalry*. Till 1864 he was working in the House of Parliament. He visited Paris in 1844 and Rome in 1855. Such was his position in his world that in 1866 he was offered, but declined, the Presidency of the Academy: he also refused a Knighthood. Apart from his decorations at Westminster and his small works in the Victoria and Albert Museum he can be judged on his *Peter the Great at Deptford* in the Royal Holloway College Gallery at Egham, which was exhibited in 1857. A comparison of this picture with Madox Brown's *Work*, which was begun in 1853, re-begun in 1856 and completed in 1863, is interesting. One cannot but suppose that Brown was substantially fortified or confirmed in his great task by this example. Like Mulready Maclise was doubtless seeking how to express the sunniness and air of out of doors for many years: his attempt in *Peter the Great* is honourable, and may have helped Brown to his fuller, though still inadequate realization. In this context Rossetti's admiration for Maclise should be remembered, and his prediction that though Maclise seemed forgotten when he died, posterity would vindicate him.

Cutting short this account of our early nineteenth-century genre, we end on William Powell Frith (1819-1909) who, beginning with *Malvolio* (1840), Sterne's *Sentimental Journey* (1841: Victoria and Albert Museum), *Measuring Heights* (1842: Victoria and Albert Museum), a scene from the *Vicar of Wakefield*, gradually passed to pleasantly idealized scenes of nineteenth-century life. His *Ramsgate Sands* (1854: Royal Collection): *Derby Day* (1858: National Gallery) and *Railway Station*



## GENRE AND OTHER PAINTING

(1862: Royal Holloway College) are his most essential works. He also painted scenes from Scott, Cervantes and Molière, and in 1878 with his *Road to Ruin* series, followed in 1880 by that of *The Race for Wealth* regrettably came out as a modern Hogarth. No reasonable person will complain because Frith's bent was fundamentally towards Romantic comedy. Like Wilkie he saw life through amusing glasses and painted what he saw with deftness and delicacy. No doubt he was influenced by that admirable executant Winterhalter: but, to his credit, not by Meissonier. None of these painters had the genius for painting that Wilkie had, nor his expression of light and atmosphere, though Mulready had a larger sense of knit design. Their quality eventually deteriorated into that glassy smoothness of which E. M. Ward (1816-1879) is the best exponent. But Frith at his not infrequent best, though never realizing the special interpretative uses of paint and brush, recovered ground, chiefly because he studied subtleties of tone and light.

It is only as a brilliant painter and calligraphist that Edwin Landseer (1802-1873) may eventually survive, on the strength of such a portrait as the *Gibson* at Burlington House, his sketches, and slighter studies of dead game. For the almost complete absence of significant design and important perception from his finished pictures, and their trivial sentiment outweigh their technical good qualities. On the other hand so long as sensitive drawing and mastery of material are esteemed a very small residuum of Landseer's great and popular output will occupy a modest niche. His chief follower and imitator, R. Ansdell, R.A. (1815-1885), seems already in oblivion.

### NOTE to earlier nineteenth-century genre.

As a slight aid towards adding detail to the general outline given of genre and landscape painting in England *c.* 1830-1850, I append this little list of popular minor but now almost forgotten people. Many of them were water-colourists.

John Absolon ( <i>d.</i> 1895)	Shakespearian genre; Landscape
C. Barrett	Turnerian lakes and mountains
W. H. Bartlett ( <i>d.</i> 1854)	Holy Land; Hungarian, Swiss, and Canadian landscapes; Turnerian
C. F. Bentley ( <i>d.</i> 1854)	Venetian scenes; Marines

## THE WESTMINSTER COMPETITION

G. Cattermole ( <i>d.</i> 1868)	Romantic history genre
W. Collins ( <i>d.</i> 1847)	Landscape; coast scenes with figures
T. Creswick ( <i>d.</i> 1869)	Romantic landscape
J. F. Danby ( <i>d.</i> 1875)	Sunrises and sunsets
W. Daniell ( <i>d.</i> 1837)	Indian scenes
G. Dodgson ( <i>d.</i> 1880)	Romantic and pastoral landscape
W. Gill	Wilkie genre
J. Hollins ( <i>d.</i> 1855)	Oriental hours, etc.
H. Howard	Blake mysticism
G. Jones ( <i>d.</i> 1869)	"Waterloo Jones" and romantic Oriental
J. G. Middleton	Sentimental genre
G. S. Newton ( <i>d.</i> 1835)	Late Wilkie genre of young ladies
F. R. Pickersgill ( <i>d.</i> 1875)	Mediæval genre
David Roberts ( <i>d.</i> 1864)	Church interiors; Spanish, Belgian, English
Clarkson Stanfield ( <i>d.</i> 1867)	Marines
F. P. Stephanoff ( <i>d.</i> 1860)	Historical genre
T. Stothard ( <i>d.</i> 1834)	Genre and allegoricals
R. Westall ( <i>d.</i> 1836)	Sentimental peasant genre
Penry Williams ( <i>d.</i> 1885)	Italian peasant genre

The following cartoon and drawing relics of the Westminster Decoration Competition are in the Victoria and Albert Museum.

- C. W. Cope. *Prince Henry and Gascoigne; Death of Lara; Jacob and Rachel*, exhib. 1844 (53); *The Black Prince receiving the Garter; do.* (oil sketch); *do.* (small fresco), exhib. 1845 (58).
- W. Dyce. *Baptism of Ethelbert*, and three small drawings; *do.* (fresco), exhib. 1845 (64).
- J. R. Herbert. Five studies for *Lear*; three studies for *Moses*; one for *Edward the Confessor*.
- J. C. Horsley. *Religion*, exhib. 1845 (35); *Religion* (fresco), exhib. 1845 (36).
- D. Maclise. *Spirit of Chivalry* (fresco), exhib. 1845 (42).
- R. Redgrave. *Prince Henry and Judge Gascoigne*, exhib. 1845 (60); *Gascoigne* (fresco), exhib. 1845 (61); *Prince Henry and Gascoigne* (oil sketch); *do.* (62).
- W. Cave Thomas. *Justice*, exhib. 1845 (38).
- G. F. Watts. *Caractacus*, exhib. 1845 (84): fragments and a reduced copy of the whole.
- E. H. Wehnert. *Justice*, exhib. 1845 (23?).

*The Art Union* (1845), p. 256, and *The Athenæum* (1845), p. 663, *The Athenæum* (1843), p. 633, and *Art Union* (1843), p. 211, have criticisms of the show.

## CHAPTER XIX

STEVENS, WATTS AND LEIGHTON

### *a. Stevens*

Alfred Stevens (1817–1875) stands quite apart from the various movements and sequences that we have been considering. His father was a heraldic painter; thus a certain caligraphic foundation was laid in the son. From 1833–1842 he travelled and studied painting and architecture, mainly in Rome and Florence. This combination of the builder's with the painter's art, unfortunately so rare in painters' educations, was of incalculable value to Stevens' formation. Moreover in 1841–1842 he was assistant to Thorwaldsen. On his return to England he was, in the Tate Gallery cataloguer's phrase, "the most thoroughly educated artist this country has seen." One might add that in regard to his all-round equipment for work in the painter's, the sculptor's and the mason's craft, it is hard to think of parallels with Stevens unless one harks back to the Renaissance. To the nation's abiding loss his designs submitted in the competition for decorating the Houses of Parliament were rejected. From 1845–1847 he was master of Architectural Drawing, Perspective, Modelling and Ornamental Painting in the School of Design at Somerset House. He moved to the north, decorated Deysbrook, Liverpool, in 1847, and in 1849 and 1854 was working in St. George's Hall, Liverpool. He designed bronze doors for the Geological Museum in Jermyn Street, and from 1850–1851 was designer to the iron and steel firm of Hoole, in Sheffield. His noble iron *Lions* for the British Museum railings were made in 1852. Four years later he began his work on the St. Paul's Wellington Monument: in the first competition he had come in sixth, but on second thoughts was commissioned. This great and splendid tomb occupied the rest of his life. Two other tasks engaged him: in 1862 he designed mosaics of four Prophets for the spandrels below the Dome of the Cathedral and planned the decoration of the Dome, and partially decorated Dorchester House for Holford (1858–1862). We may claim for Stevens that he alone of modern painters was large enough to contain the spirit of the Italian Renaissance, on which



*London. Diploma Gallery*

LANDSEER. John Gibson



*London. Tate Gallery*

LANDSEER. Highland Music





*London. Tate Gallery*

ALFRED STEVENS. Portrait of a Man



*London. National Gallery*

ALFRED STEVENS. Mrs. Collmann

## ALFRED STEVENS

unashamedly he based himself. Perhaps we might go further and say that not even the immediate followers of either Michelangelo or Raphael showed that they had inherited as much of their spirit. As we have seen, Barry, Fuseli and to some extent Blake were obsessed by the dream of bringing back into art the Olympian mood of Michelangelo. While we respect their grave intention, pursued in the teeth of ridicule, we have no illusions about their success. For straitly bound in the awkwardness and melodrama of their age they saw but the outward husk of Michelangelo and inevitably parodied it. Sixty-two years after Barry had returned from Italy, enchanted by Michelangelo, Stevens began his nine years' sojourn there, assimilating from the vantage points of his personal genius and his place in time far more of the High Renaissance than his predecessors in the eighteenth century could apprehend. There can be no doubt, I take it, that the advent of the Elgin Marbles to England, their exhibition in London in 1808 and their final installation in the British Museum in 1816, had revealed to English artists, with eyes to see, the authentic content of the classic mind. In Stevens' *King Alfred and his Mother* (1848), there is this understanding of Michelangelo's mind in the Sistine Chapel. To Stevens' recognition of the thorough preparation practised by the great Italians we owe the quality of his drawings, which, with Ingres', are the finest drawings in modern art.

Posterity seeking comparisons will look across to France, where important mural decorations by the only French artist approaching Stevens—Puvis de Chavannes—are plentiful. And they will be amazed that we English never seized the opportunity that Stevens offered of securing for this nation a series of decorations in public buildings that would assuredly have been unparalleled in modern art. But, alas, there is little to show for all his labour and his genius. The only public work offered Stevens was the decoration of St. Paul's, which came to nothing; partly on account of delays inseparable from Stevens' fastidious criticism of his own performance, partly through financial muddling and short sight. No matter what difficulties were made by Stevens himself, if the authorities of St. Paul's and whatever higher body of public opinion was available, omitted anything in their power that would have brought this scheme to

## STEVENS, WATTS AND LEIGHTON

fruition, they deserve all the contempt that we can spare. For whereas the authorities of St. Paul's had made an effort to use the golden opportunity of Stevens' presence, no other public body at all seems to have realized what a unique concatenation was there: the richest country in the world and, at last, a mural decorator of the first water, who, with the necessary encouragement and fostering, might have made English painting predominant and by his inspiration and success have turned into the channel he had cut the considerable supply of talent flowing misdirected. For with a standard before them and the proof of an ideal, it would be cynical indeed to maintain that young Leighton and young Poynter could not have been saved.

As we look back across almost a century we see Watts and Stevens, exact contemporaries, home from Italy, the one full of the rich feeling of Venetian decoration, the other deep initiated into the spirit of the Sistine Chapel. Both schooled and disciplined to express rich minds in the amplest field open to a painter. But for all the use that we made of them they might never have existed, and for lack of standard and direction the potential tributary talent of other painters, also sternly disciplined, ran to waste in pretty prettiness.

### *b. Watts*

It is very seldom that an English artist has become any better by seeking to become Italian, French or Spanish. If Constable had decided to be Dutch or Gainsborough Italian, had Reynolds been content to take the Venetians or Bolognese as an end instead of a means, the world would be immensely poorer. Whether it be in some way a reflection on the intrinsic character of Watts and Alfred Stevens, that they truly found their feet in Venice and Florence, may be debatable. But as we have no conception of what they may have sacrificed in becoming what they actually became, we must let it pass. George Frederick Watts (1817-1904) was born the same year as Alfred Stevens, and is in some respects his complement. After studying in the Royal Academy Schools in 1835, and winning a prize in the Westminster Decorations Competition, he visited Italy in 1843 and stayed there four years; chiefly in Florence.

## G. F. WATTS

Works of this time are the *Story from Boccaccio* (Tate Gallery) and *Echo*. On his return he painted the House of Lords *Alfred and the Danes*. In 1849 he was working on *Time and Oblivion* and *Life's Illusions* (Tate Gallery). On seeing his collected works at the New Gallery in 1896-1897 he is said to have picked out these as alone coming near his mark. "Of *Time and Oblivion*," he added, "I think Pheidias would have said, 'go on, you may do something.'" Ruskin, with the latter picture in his mind, wrote of Watts in 1849 as "the only real painter of history or thought we have in England." In 1853-1859 he decorated Lincoln's Inn Hall with *Justice*. In 1853 he travelled to Florence, Padua and Venice, studying Titian, Veronese, Tintoretto and Giotto. About 1857 he began his series of portraits of famous men presented in 1895 to the National Portrait Gallery. It is impossible to date precisely his works that were in gestation for long periods—the *Orlando pursuing Fata Morgana*, at Leicester, was begun in 1849, at the date of *Life's Illusions*, and finished in 1888. But the following are landmarks: The Eton *Sir Galahad* (1862), perilously near Burne-Jones; *Ariadne in Naxos* (1863); the Compton *Jacob and Esau* (c. 1868), a fine original design; from 1874 onwards he produced his great series of abstractions which he gave to the Tate Gallery in 1897. Of these a few are dated: *The Spirit of Christianity* (1875); *Love and Death*, a replica of the picture shown at the Grosvenor Gallery in 1877; *Mammon and Hope* (1885); *Sic Transit Gloria Mundi* (1892); *For he had great Possessions* (1894); *Jonah* (1895). His later gifts to the Tate Gallery, in 1900-1902, include *Love Triumphant* (1900), *Time, Death, and Judgment* and the *Court of Death*, of which a replica is in St. Paul's.

In Watts alone of modern painters something fundamental of the great Venetians came through. *Life's Illusions* and *Orlando and Fata Morgana* have amplitude of feeling, mass and execution, and noble gesture; *Eve Tempted*, *Eve Repentant* and *Love and Death* the unity of swing and large emotion that endows a work with august inevitability. *Hope* is so finely designed, so straightforward in its symbolism and so largely wrought that it will eventually take its place with the few allegories in paint that make universal appeal. And *Jonah* stands almost alone in modern art as an expression that enhances



## STEVENS, WATTS AND LEIGHTON

or even gives new substance to our conception of a universal theme.

The level of Watts' portraits is high. Perhaps the most sensitive of his women portraits are among his earliest. His range in the National Portrait Gallery series is wide: extending from the gentle idealism of *Walter Crane*, an admirable likeness of that sensitive and kindly man, to the grim power and justness of *John, Lord Lawrence of the Punjab*. If we run over our memories of one-man shows in recent years, of modern prominent portraits painters, we may recognize that Watts' level is exceptionally well sustained. His portraits which through lack of contact or interest are dull or slightly sentimental of their age, are relatively few. As regards Watts' paint technique time will show whether our fear that his methods were mistaken is well-founded. Not only did he rely on building up a very heavy impasto, by working, re-working and super-imposition, but, what may be the special danger of his method, he also may have reduced the oil content of his pigment to below the safety mark. In this consideration Watts is not singular; in nightmares the more apprehensive may realize a time when Turner too, to say nothing of more recent masters, French and English, has dwindled to a few pale wraiths.

### c. *Leighton*

Frederick Leighton (1830-1896), junior to Stevens and Watts by thirteen years, was as fully trained as they. Indeed he was so swaddled in a kind of scholarship that the artist inside could scarcely breathe. He, like Burne-Jones later, was a victim of excessive civilization and the namby-pambyness of his era. But I like to think that had his training and talent been fitly directed he would have risen above his circumstances. After having toured Europe, almost in his perambulator, at the age of ten he was studying with Meli of Rome (whoever that might have been), and subsequently sat under Bezzuoli, Servolini, Zanetti, and Steinle—all before he came of age. With such a childhood and such a string of masters it seems a miracle that the man was not a creeping mass of repressions and priggishness. In 1855 he exhibited his *Cimabue*, promptly purchased by Queen



*London. Tate Gallery*

ALFRED STEVENS. King Alfred and his Mother



*London. Tate Gallery*

ALFRED STEVENS. Judgment of Paris



London. Tate Gallery

C. F. WATTS. Love and Death  
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London. Tate Gallery

FREDERIC LEIGHTON. "And the Sea gave up the Dead"

## LORD LEIGHTON

Victoria; other milestones on his road are *Golden Hours* (1864), *Helen of Troy* (1865), the prudish *Venus disrobing for her Bath* (1867), *Daedalus and Icarus* (1869), in which the conception of Daedalus is popular film-star; *Hercules Wrestling with Death for Alcestis' body* (1871), in which are passages of potential fine design; *The Daphnephoria* (1876); *Elisha and the Son of the Shunammite* (1881); *Phryne* (1882), another prude; *Cymon and Iphigenia* (1884), another good academic pattern softened into suavity; *Rizpah* (1893), swaddled by drapery studies out of all its potential tragedy; and finally his *Clytie* (1896), in which, as in his *St. Jerome* of nearly thirty years earlier, something of his true artist's emotion survived. His fatal continental education expatriated his art, which is so cosmopolitan that it might have been produced in any capital in Europe. De la Sizeranne, it is true, fancied he descried essential Britishness in Leighton's draperies, inspired by the accident of the Elgin marbles being in England and in his moralizing tendencies, his "sujets qui élèvent la pensée vers les sommets de la vie . . ., de sorte qu'on ne puisse se rappeler un nez ou une jambe sans se souvenir de quelque leçon évangélique." In French painting Bouguereau is Leighton's nearest parallel; while certain of Leighton's pictures, *The Last Watch of Hero* (1887), *Fatidica* (1894), *Phryne*, and *Venus Disrobing* might be by almost any French or German pseudo-classicist.

His drawings are monuments of his learning: some are touched with large style, some are beautifully sensitive: e.g. his famous *Lemon Tree* and his study for *Dead Romeo*; but in none are there zest and rhythm of largely apprehended construction. By some of his designs, e.g. *Summer Moon*, *Flaming June*, *St. Jerome* and *Clytie* we are convinced that deep buried in Leighton was the passion of an artist; by his *Richard Burton* that he could make vital contact with hard life. That at the end of his useful, courtly and distinguished career the Lord Leighton, who in cold blood had painted his Uffizi *Self Portrait*, should have been capable of the emotion on which *Clytie* was founded, is, after all, astonishing. Had he suffered no childish repressions; had he been wild and fierce; had he never looked at Roman antiquities and small Roman teachers nor "gone Grecian"; had he not been a law to Victorian England he might have been



## STEVENS, WATTS AND LEIGHTON

a considerable master. His tentative decorations for St. Paul's Cathedral produced *And the Sea gave up the Dead*, of which a smaller version is in the Tate Gallery.<sup>1</sup> In this, too, we recognize the beginnings of a nobly imaginative design, fatally licked and finished to the pitch of impotence. "Finish" is one clue to Leighton's failure, and the "modesty" that made the dead girl yet clutch her decent veiling draperies another. A third, no doubt, is the camera, which has afflicted generations of painters with a sort of emulative conscience. And in the combined effect on oil paint of finish and the camera we have the explanation of Leighton's oil technique. But if that cartoon in St. Paul's, mentioned in my footnote, be his, it shows that in tempera he had another standard.

The effect of Leighton on British painting can be suggested by a few names. Alma-Tadema (1836-1912), who never mounted near imagination; Edward Poynter (1836-1919), whose *Israel in Egypt* (1867) and *Catapult* (1868) were remarkable achievements in a young man, and as we have suggested a foundation on which, in more propitious circumstances, a serious art might have been based; Frank Dicksee (1853-1928); Edwin Long (1829-1891); W. B. Richmond (1843-1921); F. Goodall (1822-1904), who carried Leighton's standards into Egyptian subjects, and many others on whom, so far as I am responsible, oblivion shall settle undisturbed.

<sup>1</sup> I may be wrong, but I think the version in St. Paul's is larger. In St. Paul's, too, hangs a noble *St. John Writing his Gospels*, an angel visiting him. Some uncertainty obscures the history of this cartoon; a little version of it recurs in a small draft of Leighton's proposed decoration. If it be by Leighton it proves him to have approached Stevens' august serenity so long as he worked in tempera.



London. Tate Gallery. FORD MADOX BROWN. The Last of England



Manchester. Art Gallery. FORD MADOX BROWN. Work



*Manchester. Art Gallery*

HOLMAN HUNT. The Hireling Shepherd



*Birmingham. City Art Gallery*

BURNE-JONES. The Star of Bethlehem



## CHAPTER XX

### THE PRE-RAPHAELITE MOVEMENT AND BURNE-JONES

#### I

If we had been asked thirty years ago what was the truly vital movement in English nineteenth-century painting we should have answered almost unanimously the Pre-Raphaelite School. For then we were still under the spell of their picturesque youthful rebellion, their sincere if excessive declarations and the indisputable beauty of their spring-time achievement. To-day we are less sure that their achievement was as revolutionary and potential as once we held. For on the one hand we realize that they did not return to Nature (as they supposed), and on the other that their movement, seen from this distance with more recent movements in focus, was retrograde and in relation to the main stream of modern painting a backwater. We used to take for granted that these youngsters—J. E. Millais (1829-1896), Holman Hunt (1827-1910), and D. G. Rossetti (1828-1882)—had no background in 1848 but the Bolognese and a mass of conventional brown pictures that bore no relation to what had been perceived of Nature half-way through the nineteenth century. But it is now clear that, compared with the truth to Nature that Constable had expressed, the truth of Millais and his fraternity was obsolete when it startled the world. And if we have examined the best pieces of Mulready, Wilkie and Maclise we are puzzled to understand wherein, so far as visual perception is concerned, the P.R.B. revolution seemed so revolutionary. Nor can we say that in subject-matter they broke new ground as Delacroix had done and Millet was doing. They made no attempt to seek their truth to Nature in the life that moved about them. Hunt and Millais, like their predecessors, illustrated scenes from plays and poetry; Rossetti made touchingly human the *Annunciation*. One of their innovations was to turn away from Dutch and Flemish models to draw inspiration from engravings of Italian Primitives, and through Ford Madox Brown from German Pre-Raphaelism,<sup>1</sup> which by then was an old

<sup>1</sup> In historical fact William Dyce (1806-1864) was the first English painter to make contact with the German "Nazarenes" in Rome in 1825. In 1849 Rossetti



## THE PRE-RAPHAELITE MOVEMENT

movement. Instead of developing along Constable's line of expressive paintership and *plein air* perception they sought truth by microscopic focus on detail and piecemeal forcing of vivid colour. Millais, by far the most academically trained, excelled in drawing; Hunt, the "die-hard" of the movement, in dogged conscience; Rossetti, the amateur of them all, in sensuous poetical imagination. Millais' *Lorenzo and Isabella* (at Liverpool): *Ferdinand and Ariel* (Makins Collection), *Christ in the Carpenter's Shop* (Tate Gallery), and *Mariana of the Moated Grange* (Makins Collection), all done between 1848-1851, have the precision of individual life-school studies, the limited character realization of a sincere, by no means superficial but literal youth, and a glow of colour comparable with clematis or stained glass. But apart from characterization Mulready had already done this with more tonal truth and atmospheric relation. Rossetti's *Girlhood of the Virgin* and the *Annunciation* are the relatively amateurish realizations of tender imagination. The girl Mary, seated at her desk or shrinking on her bed, was as real to Rossetti as his sister Christina, and her brooding wonder and comprehension of her vision are as intimately realized as if they had been Christina's own. As typical are the drawing of his wife, *Girl at a Lattice* (both at Cambridge), and the Ashmolean *Dante drawing an Angel*. Holman Hunt's *Two Gentlemen of Verona* (Birmingham) and *The Hireling Shepherd* (Manchester) hardly reach the level of Millais' character invention and lack his technical ability. Both pictures exact respect for their sincerity but neither gives what most we need—conviction. From their mass of accumulated "realism" neither emotion, save that of the stage, nor sunlight or open air emerge. Compared with Turner's landscapes of 1805, Constable's of c. 1811, and even J. J. Chalon's of 1815, the landscape of the *Hireling Shepherd* is artificial and relation-less. But against all this we must credit Millais and Hunt with their determination to express severity and even what would have been called unattractiveness,

and Hunt visited Flanders and Paris. They admired the Flemish Primitives, Ingres, Mantegna, Delaroche, Hippolyte Flandrin and Ary Scheffer. See Hueffer, *Pre-Raphaelite Brotherhood*, and for Rossetti, Evelyn Waugh, *Rossetti* (1928). Also Holman Hunt, *Pre-Raphaelites*, etc.; W. M. Rossetti, *Pre-Raphaelite Diaries and Letters*.



London. Tate Gallery

D. G. ROSSETTI. The Kiss



London. Tate Gallery

D. G. ROSSETTI. The Beloved



Birmingham. City Art Gallery  
J. F. LEWIS. Liliū Anratum



Birmingham. City Art Gallery  
HUGH. The Long Engagement



Birmingham. City Art Gallery  
MILLAIS. The Blind Girl



## PRE-RAPHAELISM

instead of smiling pleasantness, if by so doing they could more truthfully interpret their theme that life is real, life is earnest. In this their standing as revolutionaries is secure, and its value, if we juxtapose Millais' *Lorenzo and Isabella* and E. M. Ward's *South Sea Bubble* (1847) immediately apparent. So far as Millais is concerned his chief refusal to pander to popular sweet sentiment is the beautifully wrought and deeply sympathetic *Blind Girl* painted in 1856, after the Brotherhood had been disbanded.<sup>1</sup>

In the detached view of sympathetic foreigners the Pre-Raphaelite movement is little more than a charming insular episode. It is steeped in literary allusions: it has no separate pictorial *raison d'être*, no place in the main current of European art and finally, as regards Rossetti, it is flaccid with hot-house eroticism. What answer can be made to this? The Pre-Raphaelites were not singular in taking material for painting from literature. Their pictures have abstract qualities of jewelled colour and satisfying pattern, independent of their story. If, like the Primitives on whom they were based, they have none of the separate interpretative properties of expressive painting, none of the spontaneous rhythmic handling on which we rightly set such store, we should not deny them many of the merits

<sup>1</sup> The following are the chief pictures of Millais' Pre-Raphaelite period. Naturally, towards its close the true impetus of its beginning slackens as Millais was preparing to broaden out into an ordinary Academic painter of that time:

- 1849. *Lorenzo and Isabella*. Liverpool.
- 1849-1850. *The Carpenter's Shop*. Tate Gallery.
- 1850-1851. *Ferdinand and Ariel*. Makins Coll.
- 1851. *Mariana in the Moated Grange*. Makins Coll.
- 1851. *The Bridesmaid*. Fitzwilliam Museum.
- 1851. *The Huguenot*. Olim. T. H. Miller Coll.
- 1851. *The Return of the Dove to the Ark*. Ashmolean Museum.
- 1851. *The Woodman's Daughter*. Lady Millais.
- 1851-1852. *Ophelia*. Tate Gallery.
- 1852. *The Proscribed Royalist*. James Ogston Coll.
- 1852-1853. *The Order of Release*. Tate Gallery.
- 1853. *John Ruskin*. Sir Henry Ackland Coll.
- 1855. *Rescue by a Fireman*. Melbourne.
- 1855. *A Random Shot*.
- 1856. *The Blind Girl*. Birmingham.
- 1856. *Autumn Leaves*. Manchester.
- 1856. *Peace concluded*. Olim. T. H. Miller Coll.
- 1857. *Sir Isumbras at the Ford*. Lady Lever Art Gallery.



## THE PRE-RAPHAELITE MOVEMENT

that we concede to those Primitives. To the last charge, brought against Rossetti in his decadence, there is no answer. Not only are his later works tiresome and morbid in their excess of "tepid femininity" but they are also badly done.

Here, rather out of place, we come to Ford Madox Brown (1821-1893). After study in Belgium and Paris he competed for the decoration of Westminster Hall in 1844 and 1845. On a visit to Italy that year he came in contact with the German Pre-Raphaelites or Nazarenes, as had Dyce twenty years before, and doubtless spread their doctrine among his young friends in England. In 1848 he tried to teach Rossetti, without much satisfaction. Too level-headed to make a cult of any "ism" he yet encouraged and profited by the activities of Millais and Hunt. But thanks to his sense of proportion, his early training and the experience gained in competing for the Westminster decorations he sustained a larger style and vision. His really mural sense of decoration is evident in the early *Our Lady of Good Children* (1847) and *Chaucer* (1856-1868) at Millbank, and in the Manchester Town Hall decorations. His *Last of England* (1864; Birmingham and Tate Gallery) has the authentic tone of actuality experienced, and *Work* (1853-1863), at Manchester, is the masterpiece of Pre-Raphaelitism. But it had been a greater work, in movement, colour and *plein air*, if Brown had never heard that word or had been able to forget it in a fury of spontaneous execution. For in a picture whose *motif* is action and out-of-door movement the costive technique of Pre-Raphaelism and its falsity of values are antagonistic and arresting. Where instantaneity is the pre-requisite and the expression of glancing light and flickering movement vital, far larger treatment and vision than those applicable to a small panel are essential. We cannot but think that had Haydon developed the style of his *Punch and Judy* (1830) and then attacked the problems that Brown set himself in *Work*, a truer expression would have come.

### II

In the second wave of Pre-Raphaelism, if we may have latitude so to classify the works of W. L. Windus (1823-1907), Arthur Hughes (1832-1915), W. S. Burton (1824-1916),



London, Tate Gallery

MILLAIS  
Christ in the Carpenter's Shop



## LATER PRE-RAPHAELISM AND BURNE-JONES

F. Sandys (1832-1904), R. B. Martineau (1826-1869), H. A. Bowler (1824-1903), F. G. Stephens, John Brett (1830-1902), we find, as a general difference, that they devoted themselves to contemporary genre and to the expression of the moralisms and gentle melancholy of those happy days. In too many of their works neglect of tone and atmosphere in favour of colour gives a glassy thinness: on this account and because the precepts of the school eliminate selection and destroy repose, their patterns lack carrying power. In straining after light they forget the strength of tones and half-tones: in concentrating on colour they lost sight of the harmonizing magic of light and air. Notable exceptions are Henry Wallis' (1830-1916) *Chatterton*, Hughes' *April Love* (Tate Gallery) and J. F. Lewis' *Lilium Auratum* (Birmingham),<sup>1</sup> in which brilliancy of colour is combined with solidity. Brett's *Lady with a Dove* (1864) is all the better for not being Pre-Raphaelite at all. Two delightful little masters in this trail of the Pre-Raphaelites are A. Boyd Houghton (1836-1875) whose *Ramsgate Sands* (1861) at the Tate Gallery, and *Volunteers* (1865) there also, have exceptional quality, for their school, of full *plein air* and sunny light, and an exceptional lack of phthisic melancholy; and William Egley (presumably W. Maw Egley, exhibiting 1843-1898, possibly son of William Egley the miniaturist (1798-1870)).<sup>2</sup> His *Interior of an Omnibus* (Tate Gallery), tiny as it is, has the same richness of quality, and the tonic flavour of actuality.

In Edward Burne-Jones (1833-1898) the influence of Rossetti at his early Dantesque stage passes into the Florentine of Botticelli, Fra Filippo and Filippino. As an undergraduate at Oxford he joined William Morris and with him hero-worshipped the

<sup>1</sup> Lewis (1805-1876) took to oils after long water-colour practice, and resolved to make his oil surface as level and smooth as water-colour. "The illusion of all modern painting is destroyed by its inequality of surface. Holbein and Janet are as smooth as plate glass." He was really no more concerned with the Pre-Raphaelite movement than with, say, Mulready or Maclise. Nor was Augustus Egg (1816-1863) whose beginnings were in the usual genre of play illustrations. In 1858 he painted his *Past and Present* trilogy (Tate Gallery), depicting domestic drama.

<sup>2</sup> W. Maw Egley's illustrations to Molière, in oil, are in the Victoria and Albert Museum, and his *Florence Dombey in Captain Cuttle's Parlour* (24 × 18 in.)—their dates range from 1850-1888.



## THE PRE-RAPHAELITE MOVEMENT

name of Rossetti. In 1857 they were of the band that with Rossetti at its head attempted to decorate the Oxford Union with scenes from *Morte d'Arthur*. In 1859 he visited Italy, where no doubt his special Arthurian æstheticism found kinship in Botticelli and Filippino.<sup>1</sup> His work of 1861 is still Rossetti: but by 1863 Arthur and the Florentines had conquered. As a painter Burne-Jones was ever an amateur, uncertain of his steps and fluky in his material. Having early established a formular of emotion he kept within it all his days. Like most mediocre artists he was at his best almost at the start, not in his echoes of Rossetti, e.g. *Backgammon Players* (1862) and *Merlin and Nimue* (1861), but in *The Merciful Knight* (1863), *Princess Sabra* (1865-1866), *Cupid delivering Psyche* (1867) and the *Wine of Circe* (1869). These seem to have spent his inspiration and left him with little more than a thin memory of girlish dreams. Reduced to a skeleton or blot, his designs in these (especially the last) and their strange minor chords of colour would rouse expectation: one would anticipate some strength in the pictures. But virility, alas, was neither in Burne-Jones' training or constitution, so that the ingredients of strength in the lines of his design melt into a general sweet abstraction. At the time of his obituary exhibition he was revered as designer, craftsman and poet-painter. But it is evident that the very source of his Holy Grailic aspiration was so washy and wistful that its expression must soon cloy. The pernicious anæmia of his conceptions was aggravated by his passion for Botticelli and Filippino, who, misapprehended, are the very worst heroes for a weakling æsthete. Perhaps the best that will be said of Burne-Jones eventually will be mild praise of his colour: his ink-blues, dense purples, and jade-greens, which, though sounding morbid, certainly produce interesting effects.<sup>2</sup>

<sup>1</sup> He is said to have admired Mantegna. The effect of the grim Paduan does not seem to me visible in Burne-Jones' maidenly art.

<sup>2</sup> Burne-Jones naturally attracted a small chaste school, haunted by his limbo of wistful dream shadows. The most conspicuous perhaps were J. M. Strudwick whose Tate Gallery *Golden Thread* was painted in 1885, and Spencer Stanhope (1829-1908) whose *Thoughts of the Past*, at the Tate, and *Waters of Lethe*, at Manchester, are typical, J. W. Waterhouse (1849-1917), T. M. Rooke and Walter Crane (1845-1915), who in a manlier school should have been a good designer.



London. Tate Gallery

A. BOYD HOUGHTON. Volunteers



London. Tate Gallery

EGLEY. Interior of a Bus



London. Tate Gallery

JOHN BRET. Lady with a Dove



London. Tate Gallery

H. A. BOWLER. The Doubt



London. Victoria and Albert Museum  
FRED WALKER. Spring



London. Victoria and Albert Museum  
FREDERICK SANDYS. Proud Maisie



London. Tate Gallery

FRANK POTTER. The Music Lesson



## CHAPTER XXI

ACADEMY PAINTING—c. 1850—1880

As British nineteenth-century painting receded from its admirable beginnings—Wilkie and Mulready—it steadily lost its considerable if not solitary merit of good craftsmanship. The essential difference between the dregs produced at the close of the century and the earlier pieces we have in mind, is not in subject but in style and paintership. It is true that the more trivial and false the style the more trivial appear the subjects painted, but so far as insight into human nature and clarification of the subtleties perceived are concerned, it seems questionable whether Frith or even Wilkie went much further than Marcus Stone or Henry Woods. We have noted that as *nostalgies* changed so genre painters supplied fresh subjects. As the nineteenth century entered its middle age the Wardour Street “period” genre of George Cattermole (1800—1868), sometimes called “the English Salvator,” and John Gilbert (1813—1893) met a large need. Scenes from monastic life, tourneys, Shakespearean, Don Quixote and Scott themes, and military episodes of the Crusades and seventeenth century were produced in great numbers with appropriate architecture, panelled halls and so forth. In his field John Gilbert was an effectual executant; his *Wolsey's Procession* (water-colour), in the Guildhall Gallery, is a solid piece of work. Another typical, popular provider was Stacy Marks (1829—1898), who is more remembered by his comic character genre, involving old-world professional gentlemen in “business” with storks or parrots, than by his *Jolly Post Boys* of 1871, or his *Christopher Sly* and *Bottom* of 1857. More profound students of this kind of painting may determine that he had an influence on Dendy Sadler (1854—1923) who in substituting fishing friars for benign professors in his turn started others. From jolly friars to sour Puritans embarrassed by provocative wenches was a natural step. As natural the step from seventeenth-century genre to that of the eighteenth and early nineteenth, and to the refined, sentimental courtships of Empire ladies cutting lover's knots on the trees or coldly parting from their *beaux*. Minuets and bibulous monks; cavaliers



## ACADEMY PAINTING

and Waterloo soldiers; historical assassinations, inspired by Meissonier, these and the rest provided excellent business for theatrical costumiers but kept painting stagnant. In Scotland Fettes Douglas (1822-1891) and John Pettie (1839-1893), with his *Bonnie Prince Charlie*, his *Cromwell's Saints* and *The Vigil* were the best exponents of this sort of genre. But also in Scotland we find in Thomas Faed (1826-1900), who settled in London in 1852, George Harvey (1806-1876), W. H. Lizars (1788-1859), Robert Herdman (1829-1888), and A. H. and J. Burr, an admirable genre of Scottish domestic life, founded in Wilkie's tradition, but healthily developed in keeping with the growth of technique and perception. In the other line, that of Pettie, followed Orchardson (1835-1910) who gradually produced a modern drawing-room genre and sentiment. Though as a colourist he has scant significance, his clever drawing and nice loose touch, combined with a pleasant, ironic comedy sense, lift his *Voltaire* (Edinburgh), *Napoleon on the "Bellerophon"* (Tate) and *Lever Gallery Young Duke*, above the genre current at their time. But his best portraits will outlast his genre.

In England, too, we notice in the period c. 1870-1880 a steady revulsion from anecdotic "period" pictures. The pity is that so habitual had become the yearning to tell a story that the anecdotic spirit persisted even in the modern realistic genre of the '70's, that little by little was ousting costume anecdote. Perhaps the credit for this healthy step is due to Faed, who, as we have noted, came to London in 1852. Pioneers of this genre in England were Luke Fildes (1844-1927), who showed *Casuals* (Holloway College) in 1874, and Frank Holl (1845-1888), whose *Newgate* (Holloway College) appearing in 1878 was noted as a powerful picture. Fildes' other works in this vein, *The Widower* (1876) and *The Doctor* (1891), show the narrow range of his interest, and his anchorage to story. But however superior we may be to this simple and obvious appeal to sympathy we must recognize that sixty years ago *The Casuals* was a serious achievement. So were Hubert Herkomer's (1849-1914) *Last Muster* (1875: Lever Gallery), his peasant subjects in 1876 and 1877 and *Eventide* (1878: Liverpool). In 1881 his *Missing* depicted the crowd waiting at the dockyard gates for news of the men lost with the *Atlanta*,



*London, Tate Gallery*

*Ph. Autotype Co.*

HUBERT HERKOMER. Charterhouse Chapel



*London, National Portrait Gallery*

FRANK HOLL. Self Portrait



*London. Tate Gallery*

WHISTLER. Battersea Bridge



*Edinburgh. National Gallery*

McTAGGART. The Young Fishers

*Ph. Annan*

## LONDON EXHIBITIONS

one of the earliest pictures of this sort of genre. In the same room hung Holl's *Home Again*, the return of Highland soldiers, companion to his *Ordered to the Front*, shown in 1888. For about this time our modern war pictures had begun their popularity. In 1879 Elizabeth Butler's *Remnants of an Army*<sup>1</sup> and *Listed for the Connaught Rangers*, and W. C. Horsley's *Going to the Front*; in 1880 Horsley's *A Sister of Mercy on the Road to Cabul*; and in 1881 Eyre Crowe's *Explosion of the Cashmere Gate in 1857* show the way the wind was blowing.

In attempting to clarify my sketchy knowledge of the period c. 1885-1890 in British painting, I was ruefully conscious of its gaps and weaknesses. Assuming that readers may share this consciousness in respect of their own shortcomings, I append a skeleton subdivided list of the principal Academy-exhibiting painters in this period. It must be borne in mind that until 1877, when the Grosvenor Gallery started its rival exhibitions, the Royal Academy had been the principal exhibition vent for everybody. Other Societies had made brief appearances, individual artists had taken galleries for themselves and in the first half of the century the British Institution had provided a show-place. In the '50's the National Institution of the Fine Arts, in the Portland Gallery, Regent Street, existed as the only gallery where "the pictures are not entirely selected by a committee of the proprietors of the gallery," thus differing widely from those of the other London art societies. At this time there was the Society of British Artists, a group of nonentities who in time became the R.B.A., and the Old and the New Societies of Water-colours. But with the opening of the Grosvenor Gallery in 1877 an effective blow was struck for independence of the Academy's monopoly; Burne-Jones, Legros, and Walter Crane were the first to find their vent in its exhibitions; and Whistler there attained his deplorable notoriety. The New English Art Club opened in 1884-1885: and the New Gallery in 1888. The Grosvenor Gallery before long became as academic, in its way, as all its predecessors: the New English Art Club alone, owing to the Ironside zeal of its strongest founders and their republican

<sup>1</sup> This depicted Dr. Brydone, the sole survivor of the Khyber Pass massacre in 1842, riding into Jellalabad. In 1875 Elizabeth Butler (then Miss Thompson) was painting *Quatre Bras*.



## ACADEMY PAINTING

constitution has avoided the decadence of close corporations and kept open house for successive generations of rebels.

### *Classical and Classical genre:*

#### *Allegorical*

Alma Tadema (1836-1912)  
 Armitage, E. (1817-1896)  
 Calderon, P. (1833-1898)  
 Dicksee, F. (1853-1928)  
 Leighton, Frederick (1830-1896)  
 Poynter, E. J. (1836-1919)  
 Richmond, W. B. (1843-1921)  
 Riviere, Briton (1840-1920)

### *Orientalists*

Dobson, W. C. (1817-1898)  
 Goodall, F. (1822-1904)  
 Hodgson, J. E. (1831)  
 Horsely, W. C.  
 Leighton, Frederick (1830-1896)  
 Lewis, J. F. (1805-1876)  
 Long, E. (1829-1891)

### *Portraits*

Collier, John  
 Grant, F. (1803-1878)  
 Holl, F. (1845-1888)  
 Horsely, J. C. (1817-1903)  
 Millais, J. E. (1829-1896)  
 Orchardson, W. Q. (1835-1910)  
 Oulless, W. W.  
 Richmond, George (1809-1896)  
 Sant, J. (1820-1916)  
 Wells, H. T. (1828-1903)

### *Period and Costume genre and "history"*

Ansdell, R. (1815-1885)  
 Archer, J. (1823-1904)  
 Armitage, E. (1817-1896)  
 Boughton, G. H. (1833-1905)  
 Burgess, J. B. (1829-1897)  
 Butler, Elizabeth (1843-1933)  
 Calderon, P. H. (1833-1898)  
 Collier, John  
 Cope, C. W. (1811-1890)

Crofts, E. (1847-1911)  
 Crowe, Eyre (1824-1910)  
 Dicksee, F.  
 Dobson, W. C. (1817-1898)  
 Egly, W. Maw (*f.* 1843-1898)  
 Elmore, A. (1815-1881)  
 Frith, W. P. (1819-1909)  
 Gilbert, John (1817-1897)  
 Gow, A. C. (1848-1920)  
 Haynes-Williams (1836-1908)  
 Horsley, J. C. (1817-1903)  
 Hughes, Arthur (1832-1915)  
 Leslie, G. D. (1835-1921)  
 Linton, J. D. (1840-1916)  
 Lucas, Seymour (1849-1923)  
 Marks, Stacy (1829-1898)  
 Millais, John Everett (1829-1896)  
 Morgan, Fred  
 Orchardson, W. Q. (1835-1910)  
 Pettie, J. (1839-1893)  
 Pott, L. J. (1837-1901)  
 Prinsep, Val. (1838-1904)  
 Sadler, W. Dendy (1854-1923)  
 Stone, Marcus (1840-1921)  
 Storey, G. A. (1834-1919)  
 Ward, E. M. (1816-1819)  
 Webster, T. (1800-1886)  
 Woodville, R. C.

### *Modern genre: Realism, Pastorals, etc.*

Aumonier, J. (1832-1911)  
 Boughton, G. H. (1833-1905)  
 Bramley, F. (1857-1915)  
 Burr, A. H. (1835-1899)  
 Burr, J. (1831-1893)  
 Clausen, G.  
 Cope, C. W. (1811-1890)  
 Crowe, Eyre (1824-1910)  
 Faed, T. (1826-1900)  
 Fildes, Luke (1844-1927)  
 Forbes, Stanhope  
 Frith, W. P. (1819-1909)  
 Gotch, T. C.

## ACADEMY PAINTERS

Gregory, E. J.  
 Guthrie, James (1859-1930)  
 Hacker, A. (1859-1919)  
 Herkomer, H. (1849-1914)  
 Holl, F. (1845-1888)  
 Knight, J. Buxton (1842-1908)  
 Langley, Walter (1852-1922)  
 Lawson, F. W.  
 Macbeth, R. W. (1848-1910)  
 Macallum, H. (1841-1896)  
 Morris, Phil. (1836-1902)  
 Naish, J. G. (1824-1905)  
 Nicol, Erskine (1825-1904)  
 Prinsep, Val. (1838-1904)  
 Reid, J. R. (1851-1926)  
 Riviere, Briton (1840-1920)  
 Small, William  
 Tuke, H.  
 Walker, Fred (1840-1875)

### *Religious*

Armitage, E. (1817-1896)  
 Cope, C. W. (1811-1890)  
 Herbert, J. R. (1810-1890)  
 Lawson, F. W.  
 Poole, P. F. (1807-1879)  
 Rooke, T. M.  
 Thorburn, R.

### *Landscapes, Marines, Cattle-pieces*

Allan, R. W.  
 Aumonier, J. (1832-1911)  
 Brett, J. (1830-1902)  
 Cole, Vicat (1833-1893)  
 Collier, John  
 Cooke, E. W. (1811-1880)  
 Cooper, T. S. (1803-1902)  
 Davis, H. W. B. (1833-1914)  
 East, Alfred (1849-1913)  
 Farquharson, D. (1839-1907)  
 Farquharson, J.  
 Foster, Birket (1825-1899)  
 Graham, P. (1836-1921)  
 Hemy, C. N. (1841-1917)  
 Hook, J. C. (1819-1907)  
 Hunter, Colin (1841-1904)  
 Knight, J. Buxton (1842-1908)  
 Leader, B. W. (1831-1923)  
 Linnell, J. (1792-1882)  
 MacWhirter, J. (1839-1911)  
 Millais, J. E. (1829-1896)  
 Moore, Henry (1831-1895)  
 Murray, David  
 Parsons, A. (1847-1920)  
 Parton, E.  
 Waterlow, E. A. (1850-1919)  
 Wyllie, W. L. (1851-1931)

## CHAPTER XXII

IMPRESSIONISMS THE GLASGOW AND NEWLYN SCHOOLS AND THE  
NEW ENGLISH ART CLUB—c. 1860-1900

### I

With the advent of Impressionism in France Paris became the source of almost all painting. Never before had a movement been so universally accepted. For the remaining period of the history of British painting with which this book is concerned Paris was regarded rather as Rome had been in earlier times: as the essential fount of perception and technique. It did not perhaps occur to most of the British painters of this period that both Constable and Turner had been of great significance in the formation of modern French perception. It certainly is true that by the time Impressionism was an established formulated principle British painters appeared to have forgotten that either of those great masters had revolutionised vision and given English landscape supremacy. And for a time—almost till the end of the century, all our painters sought the key to new perfection in French styles. And the most conspicuous figure in the early days of Impressionism in Britain is an American.

### *Whistler*

James McNeill Whistler (1834-1903), the American painter and etcher and lithographer, had worked on coast survey at Washington in 1854. He went to Paris and was in Gleyre's studio in 1855-1857. Marc Gleyre was a "historical" painter of the current tradition and no doubt Whistler benefited by his two years' work under him. His environment at this period included Degas, Courbet, Manet and the seething atmosphere of the revolution of French Impressionism. In 1858 he published "The Little French Set of Etchings"; in 1859 he was rejected by the *Salon* and came to London. His luck at the Academy was better: his Degas-like *At the Piano* was hung and sold in 1860, *La Mère Gerard* was hung in 1861, the *Thames in Ice* in 1862. Next year *The White Girl*, having been refused by the *Salon*, was received by the famous "Salon des Refusés" with the same

## WHISTLER

fervour that Manet was exciting. Meanwhile in London his luck held: each year he was accepted by the Academy; and at the Salon of 1864 *La Princesse du Pays de la Porcelaine* rode in on the wave of his success at the "Salon des Refusés," the previous year. Whistler was at Valparaiso in 1865-1866, whence came his first "Nocturnes." He had been fortunate in that his youthful sensibility and Yankee predispositions happened to alight in Paris when the vision, example and rebellion of the young Impressionists were at their Spring. His virgin sensibility embraced the most exciting and important artistic revelations of the century; his inherent tendency to go counter to authority was happily conducted into a good channel by some of the choicest spirits in nineteenth-century art. Another felicitous coincidence was the discovery in Paris at that date, and immediately after in London, of Japanese colour prints. The refinements of tone and reductions of plane resulting from the combination of Manet's additions to the scale of values, of the flat, decorative convention of Japanese art and the screen or filter of artistic feeling and perception supplied by Whistler, naturally puzzled his public in Paris and London. But, as we have seen, he had up to 1877 no special ground for grievance. On the opening of the Grosvenor Gallery, that year, Whistler was promoted or degraded into the hero of a *cause célèbre*. We shall never know whether the good done by "Whistler *v.* Ruskin" exceeded the harm: not to Ruskin, with whose achievement and reputation we are not concerned, but to Whistler. His farthing damages may not seem an adequate offset to the damage that this notoriety must have inflicted on his character. Possibly no worse may befall a sensitive artist than to become as self-conscious and consequential as Whistler became: and perhaps none would be so prone as an American of the 1870's to suffer this harm. The sanest course would have been to forget as speedily as possible the whole disturbing and irrelevant business. But Whistler preferred to dissipate his energy for years in reprisals on Ruskin and the tribe of critics. Not only was this inevitably detrimental to concentration on his proper work, but also it inflamed and prolonged his consciousness that he was in the public eye with a character to keep up. In 1867 he had exhibited his *Symphony in White No. 3* (Edmund Davis Collection); *The Balcony* (1870); *The Painter's Mother*



## THE GLASGOW AND NEWLYN SCHOOLS

(1872) (Luxembourg), and in his private exhibition in 1874 he showed *Thomas Carlyle* (Glasgow), *Miss Alexander* (Miss Alexander) and Mr. and Mrs. Leylands' portraits. None will claim that his later works equal these, produced by the time he was forty. Certainly he never again approached the interpretative sympathy of his *Mother* and *Carlyle*. Nor did he exceed *Old Battersea Bridge* (Grosvenor Gallery, 1877), now in the Tate Gallery, in poignant realization of the heart-breaking, glimmering loveliness of twilight, or in concord of design and emotion. Whether his theory of "Art for Art's Sake," i.e. that the expression of emotion in art is out of place, and that "pure" arrangement, sterilized of emotion, is all that matters, was blague, protectively conceived to cover the exhaustion of his own emotion, or a genuine confession of belief will be answered differently. But posterity will agree in thanking Heaven that, *malgré lui*, Whistler's deep emotion is expressed in the *Nocturnes*.

In 1879-1880 he was in Venice; a fruitful stay. Back in London in 1880 he showed, successively, his Venetian etchings and pastels. In 1884 he was elected Member of the R.B.A. and President in 1886; he resigned in 1888. After his exhibition at the Goupil Gallery in 1892 Whistler went to France and settled down in Paris. He returned to London in 1895; stayed at Lyme Regis and produced some of his best lithographs. From now onwards, in London and Paris, he withdrew from popular attention. In 1898 he was President of the International Society, and so remained until his death, in Chelsea.

Whistler, in common with the other Impressionists, opened the eyes of a generation of painters in Scotland and England to the magic and importance of "values," or the subtle difference of tonal relief. But Whistler's was not an art that could bring forth a robust progeny. It was too particular and too civilized. In some ways his emblem of a butterfly is appropriate to his painted art. Exquisite but fragile, it is poised, just balanced. The slightest brush, and the balance is destroyed. He took it as far as it could go; perhaps time will show that as regards stability of condition he went in some cases too far. A shade more, and, even under his own touch, his paintings would lean towards weakness and decay. In his *Mother* and *Carlyle* he got within his characters and revealed the experience that had wrought their aspect. In

## CONDER AND POTTER

*Irving as Philip II* and *Sarasate* he got no further than a brilliant statement of stage or platform appearance: *Rosa Corder* and *Lady Meux* (both in the Frick Collection) have the insignificant instantaneity of a photograph, and the children in his symphonies the vacancy of ordinary Academic portrait painters. As a colourist, especially fifty years ago, he was exquisite, and all that that implies. Time and imperfect science will dim but, let us hope, not utterly destroy his symphonies and harmonies.

### II

In Charles Conder (1868–1909) the most vital element of Whistler survives,<sup>1</sup> not the Japanese element but that of the Nocturnes and Symphonies transposed into a different key. His art began in illustrations for the *Illustrated Sydney News* c. 1885; he took to landscape painting in 1886 and in 1888 studied (I know not what) in the Melbourne National Gallery. In 1890 he went to Paris and is said to have been influenced by Puvis de Chavannes. But in general he may simply be supposed to have been influenced by the prevailing Impressionism of the early '90's,—by Wilson Steer, by Whistler, by Boudin. He came to England in 1894, with but fifteen years to go. Unluckily his science, too, was most haphazard, so that many of his fans and pictures, and the legend of their pristine radiance of blues and greens, are now sadly faded. But pictures enough remain to show that in his special subjects—the blossom of spring and the blue bays of Dorset—he had a radiantly poetic sensibility. In some of his fans also this apparently instinctive and spontaneous song of colour thrills: in many others, whence all but echoes have flown, his weakness of blowsy form prevails.

Though Frank Huddleston Potter (1845–1887) and Whistler had a common aim, the expression of the subtlety of tonal relief, they differ essentially in their approach. To Whistler, not only theoretically but actually, so far as the majority of his figure subjects are concerned, his figures were part of a tapestry and

<sup>1</sup> I do not forget that Walter Sickert was Whistler's disciple. But what may be regarded as the important part of his contribution to painting is not Whistlerian. Nor have I overlooked Walter Greaves' dependence on Whistler for the Whistler School part of his production.

## THE GLASGOW AND NEWLYN SCHOOLS

their contours were determined by the junction of the background with the figures. As we might arrive at the outline of Hampshire by drawing Berkshire, Surrey, Sussex, the Solent, Dorset, and Wiltshire, all in relation to Hampshire, so Whistler might have defined the figures in his symphonies and portraits. The effect of this approach was unusual nicety of relation between figure and background, because taking this impartial view of a person reduced the risk of overstating his or her tonal value or sentimental association. As far as possible it ensured purity and Art for Art's sake. But inevitably it risked non-realization of solid form and sterilization of life-content. Though Frank Potter, who was doubtless influenced by Whistler, took equal pains to relate his figures, tonally and spatially, to their background, as, for instance, in his *Music Lesson* at the Tate Gallery, he seems to have approached from the opposite angle, the human aura of his sitters. The result is that their aura dominates the picture and that the amalgam of figures and background, spaces and values, is more complete and much more vital. From a dim, impassive profile and a back view, with the utmost economy of human interest and appeal, Frank Potter has charged his shadowy room with the electricity of life. We may simply say that with no more to help us than that back view, its buttons, its slender frame and mane of childish hair, we can apprehend the eager passionate little face and the warmth and nervous quickness of that little body. Or we may choose to say that, how we cannot tell, the impalpable spirit and life of these two children is made palpable by rare and masterly suggestion. Frank Potter, having worked in the Academy Schools, studied further in Antwerp; hence his sombre key. He first exhibited at the Royal Academy in 1870. From 1871-1885 he also showed at the Royal Society of British Artists and the Grosvenor Gallery. Like too many of our men of promise he died young, as we count artists' lives.

### III

As we have seen, the idyllic pastoral school of Mason and Fred Walker had passed into a more realistic and prosaic vein by about 1880. The more virile realism of Millet and Bastien-Lepage and the earth-shaking "discoveries" of *plein air* and

## THE GLASGOW SCHOOL

values with which Manet, Whistler, Monet, Sisley and the rest of the French Impressionists will be lastingly identified, pushed that romantic-classical movement aside. From about 1880-1885 the Glasgow and the Newlyn Schools and in 1885 the New English Art Club were rallying points for this new realism of *plein air* and Impressionism in Scotland and England. We could easily over-emphasize the distinction between these three groups, because for one thing the geographical distance between Glasgow and Cornwall and between both and Paris was not a serious severance in 1880; for another because Paris influence was almost a necessary condition for both Newlyn and Glasgow, and for a third because the New English Art Club was a merger (or a combine?) of the others.

The historical foundation of the Glasgow School was between 1880-1885. W. Y. MacGregor (1855-1923) and James Paterson (1854-1932), the landscape painters, were its nucleus: MacGregor trained at the Slade School, London, under Legros, Paterson in Paris. It must be noted that the earliest and best of Scottish Impressionists, William M'Taggart (1855-1910), had to the Glasgow School much the same relation as Ford Madox Brown's to the Pre-Raphaelites: senior and independent, he was a background and standard. As one of Robert Scott Lauder's (1803-1869) pupils he began in a highly finished almost Pre-Raphaelite style (c. 1854-1860). From these beginnings, first in water-colour, he slowly invented his own speech to express the vibrance and suffused light of out of doors. By 1875 he had attained an Impressionism comparable with Sisley's, Monet's or Renoir's. If we recall that the first Impressionist exhibition in Paris was in 1874, and that so far as is known M'Taggart's first sight of Monet's work was somewhere in the '90's, his rank as an inventor is clear. His Impressionism therefore had the advantage of personal independence: it was not a syndicated recipe nor a school-cult. His aim may be described as "open-window" realism; his pictures with their saturation of high-keyed colour and skilled suggestion of dancing, shifting light, through which objects are seen veiled and absorbed into the ambient light, are like sudden loop-holes. Whether he deliberately neglected the formality of emphasized design, deeming it incompatible with his aim, or whether he was unaware of its necessity I cannot say.



## THE GLASGOW AND NEWLYN SCHOOLS

It will be interesting to see if this lack will eventually countervail his other qualities. In cases of ordinary realism there is no doubt that the absence of emphasized or strongly clarified design, itself expressive of the chosen *motif*, is in the long run fatal. M'Taggart's case is rather different because of the transcendent quality of his realism that expresses not literal easy facts but the sensitive transmutation of things seen into emotion. His influence on Scottish painting was marked, especially in Joseph Henderson, Alexander Roche and E. A. Hornel.

Returning to the Glasgow School and its nucleus, Macgregor and James Paterson we find forming round them a group containing J. H. Lorimer, James Cadenhead, Robert Noble (1857-1917), James Guthrie (1859-1930), E. A. Walton (1860-1922), G. Henry, Joseph Crawhall (1861-1913), and rather later, E. A. Hornel. Arthur Melville (1855-1904) who, like M'Taggart, had formed his own style and vision independently of any group, became a strong influence on his juniors. Their early creed condemned sentimentality, prettiness and anecdotal illustration, and embraced broad paintership (like Herkomer's Bushey School) and especially true values. About 1884 Alexander Roche (1863-1921) and John Lavery (*b.* 1857) just back from Paris, were added to the School. Nearly all (Guthrie was an exception) had studied in France, but if we compare the Glasgow product of French training with the Newlyn it is clear that Sir James Caw<sup>1</sup> is right in insisting that though Paris counted for much in the Glasgow movement the determining factor in the development of that group was the association of Scottish training, vision and predisposition with the foreign element. In the Glasgow Institute Exhibition of 1885 these men made their first collective mark. In general the characteristics of the Glasgow School were the *plein air* realism of Bastien Lepage, rather than of Millet; the muted values of Whistler and what we must regard as the Scottish bent for rich fluent handling.

On the other hand the Newlyn School, of which Frank Bramley (1857-1915), Stanhope Forbes and Henry Tuke (*b.* 1858) are representative, tended to the story element. Bramley had been trained in Antwerp, Forbes and Tuke in Paris. Though interested in *plein air* and Bastien Lepage, these English

<sup>1</sup> Sir James Caw, *Scottish Painting* (1908), pp. 342, etc.



Glasgow. Art Gallery

JAMES GUTHRIE. Highland Funeral

Ph. Annan



Edinburgh. National Gallery

JOSEPH CRAWHALL. The Whip

Ph. Annan



*Courtesy of Barbizon House*

*Ph. Cooper*

E. STOTT. Washing Day



*London. Tate Gallery*

STANHOPE FORBES. The Health of the Bride

## THE NEWLYN SCHOOL

painters had inherited and could not throw off the greater interest in anecdote. Forbes' *Fish Sale* (1885), a vivid out-of-door piece, is his least anecdotal picture; in later pictures, such as *The Village Philharmonic* (1888), *The Health of the Bride* (1889) and *By Order of the Court* (1890), story and a kind of photographic realism increase. Bramley's *Hopeless Dawn* (1888) is the sentimental realism of Holl and Fildes brought up to date by its careful study of conflicting lights and values. Tuke's *Land in Sight* (1888) and *All Hands to the Pumps* (1889) were in the same class; his *Perseus and Andromeda* (1890) and *Woodland Bather* (1893), prepared the way for his *August Blue* (1894), in which anecdote is virtually eliminated and thorough if untransmuted study of *plein air* takes its place.

Neither Glasgow School nor Newlyn proper, but in kind so close to either as to be virtually indistinguishable are the sea painters of this period: Colin Hunter (1841-1904), Hamilton Macallum (1841-1896), Napier Hemy (1841-1917), Joseph Henderson (1832-1908), Robert Allan and Henry Moore (1831-1895).

Looking back across nearly fifty years we see that the Newlyn School and to some extent the Glasgow, were too preoccupied in registering new observation and principles to get down to the more serious and permanent things that make for a more universal appeal. Perhaps their artistic emotion was spent in the struggle to rebel; more probably they were not of the rarer sort that instinctively transforms literal perception into spiritual significance by the mysterious processes of filtration known as genius. But if we will in imagination return to the exhibitions of the '80's, and thence look back to those of the '60's, we shall recognize that much is due to the realistic painters for what they did in raising British painting from its level of trivial anecdote and theatrical costume.

#### IV.

In 1885 the New English Art Club was founded, contemporary with the Glasgow and Newlyn Schools. It was not so much a separate school as a clearing house for painters of any group who were impatient of the difficulties of exhibition with the older London Societies. As a Cave of Adullam it harboured both



## THE GLASGOW AND NEWLYN SCHOOLS

Newlyn and Glasgow members as well as strangers to those groups. Here again many of these new malcontents had studied abroad or at least seen that Academic English painting was deplorably insular and obsolete. At a time when *plein air* and values and realism were accepted as a new gospel, revealing a new world of truth, it seemed intolerable that pictures declaring this new but generally recognized vision could only be exhibited on sufferance or rejected. In the eyes of the younger men the Royal Academy was an obscurantist priesthood; to the Royal Academy, who sincerely supposed that they were trustees for English art, for truth and beauty, these Impressionists were a menace to art. With some of the implacability and ferocity of the famous settlers of Massachusetts, our "New Englanders" of 1885 believed that truth was being smothered by corrupt interests. In this atmosphere the New English Art Club opened its doors in 1885.<sup>1</sup>

This Club will soon celebrate its fiftieth anniversary. Reflexion indicates that its inherent strength was its breadth of beam

<sup>1</sup> An idea of the composition of the early New English Art Club under Francis Bate their official Head will be formed from the following list of some of the members between 1885-1895.

Anning Bell, R.A.	J. Lavery, R.A.
Jacques Blanche	W. Llewellyn, P.R.A.
H. B. Brabazon	W. J. MacGregor, A.R.S.A.
F. Bramley, R.A.	Julius Olsson, R.A.
Fred Brown	A. Parsons, R.A.
James Cadenhead, A.R.S.A.	James Paterson, R.S.A.
James Charles	A. D. Peppercorn
J. E. Christie	A. Roche, R.S.A.
G. Clausen, R.A.	Theo. Roussel
Mark Fisher, A.R.A.	W. W. Russell, R.A.
Stanhope Forbes, R.A.	John Sargent, R.A.
Roger Fry	Walter Sickert, A.R.A.
C. Furse, A.R.A.	S. J. Solomon, R.A.
T. C. Gotch, R.A.	P. Wilson Steer
M. Greiffenhagen, R.A.	E. Stott, R.A.
James Guthrie, P.R.S.A.	W. Stott
A. Hacker, R.A.	Alfred Thornton
A. S. Hartrick	Henry Tonks
G. Henry, R.A.	H. S. Tuke, R.A.
T. B. Kennington	E. A. Walton, R.S.A.
Buxton Knight	W. Wyllie, R.A.

## THE NEW ENGLISH ART CLUB

that has carried all kinds of styles expressing personal perception and sincerity. The list of some of the Members during the period 1885-1895 suggests this catholicity. We may suppose that had he lived long enough the Scottish painter Cecil Lawson (1851-1882) would have been a Member, for his serious landscape has that sincerity and personal perception. For the same reason his fellow-countryman, Alexander Fraser (1827-1899) comes to mind. His stronger English counterpart J. W. Buxton Knight (1842-1908), who had begun exhibiting at the Academy in 1861, and was still showing there in 1892, was an influential member. His solid and sometimes sombre sense of landscape is wholly personal and English; his expression of light and sullen atmosphere, and almost invariably a pregnant quality in his design gives his landscapes an authority and weight rare in the landscapes of the late nineteenth century. The influence of Bastien Lepage is seen in both the Stotts, William of Oldham (1858-1900) and Edward of Amberley (1859-1918). William who died relatively young, had worked in Paris under Bonnat, Gérôme and Pelouse: he was "Laureat" of the Beaux Arts in 1880 and there came in contact with Degas and L'hermitte. In 1883 his *La Baignade* was exhibited in Glasgow and by its emphasis of design, within *plein air*, much impressed the younger painters there. His *Summer's Day* (1886), at Manchester, despite its excessive size in relation to the weight of its design, is a good example of his aim. Edward Stott beginning somewhat in the same line—he had worked at Cabanel's and Carolus Duran's, moved away from the realism of Bastien Lepage towards William Stott's more decorative treatment and thence nearer Millet. A sensitive draughtsman, with deep quiet emotion, he eventually found his bourne in pastorals steeped in the atmosphere and spacious stillness of Sussex downland and twilight. His fellow-traveller part of the way was George Clausen who for a while vacillated between Millet and Bastien Lepage, and then decided on the former. To the natural emulation of a practising painter *vis-à-vis* with contemporary masters he added a thoughtful study of the principles and craftsmanship of the Old Masters. From this enlargement of horizon, none too common in modern painters, came Clausen's exceptional power of design. In his art Millet's is extended into a new chapter, written by Clausen. In his later

## THE GLASGOW AND NEWLYN SCHOOLS

work, which lies beyond our limit, he is the sole author. Another of Lepage's followers was H. La Thangue (1859-1929), whose *Man with the Scythe* combines this influence with anecdote, and whose later work tended towards the photographic literalness of the Newlyn School. Lastly of the early New English *plein air* landscape genre painters let us mention James Charles (1851-1906). Of the pure landscape painters of that period Mark Fisher (1841-1923), who already in 1877 was singled out in the Academy for exceptional strength and landscape feeling, was the most consistent English follower of Monet and Camille Pissarro.

Two portrait painters, Charles Furse (1868-1904) and John Sargent (1856-1925) are conspicuous in the list of the early New English: Furse trained at Julian's in Paris, Sargent at Carolus Duran's. Furse, dying before he was forty, can be judged only by what we might call his adolescent period of fine ambition and promise, containing a sense of large design and a perception of quality in his sitters that had not been seen in English portraiture for many years. Sargent lived to develop sound studentship on Carolus Duran principles, viz. his *Carmencita* in the Luxembourg of c. 1880-1884, and *Mme. Gautreau* (Metropolitan Museum, New York: a study at the Tate Gallery), into an exceptionally brilliant individual style that incorporated such Impressionistic influences as Sargent's genius selected. At one period Whistler's and Manet's low-toned values and the bird's-eye perspective of that phase prompted portraits like the *Graham Robertson*, the Boston Museum *Boit Children* and some Venetian landscapes. Large practical business left Sargent no time in which to develop any "ism" into a cult. From the dangerously pretty *Carnation, Lily, Lily, Rose*, a study of charming conflicting lights and colour opposition, he passed to material portraiture. His most popular successes came from a brilliant and almost cynical gusto of realism, whereby he immortalized a characteristic and vital stratum of the civilisation of our time. His eye for the intermediate tones, lights and reflexions of *plein air* perception, and the carefully achieved instantaneity of his long slashing brushwork were a revelation and delight. And in his more penetrative studies of more serious minds, in a few women portraits and many portraits of striking men, he



*Aberdeen. Art Gallery*

JOHN LAVERY. The Tennis Party



*Ph. Walter Judd*

J. S. SARGENT. The Misses Vickers





*London. Tate Gallery*

GEORGE CLAUSEN. *The Girl at the Gate*



*Geoffrey Blackwell Coll.*

P. L. WILSON STEER. *Richmond, Yorkshire*

## JOHN SARGENT

expressed vital character. If it be not paradoxical (and even if it be) while Lawrence may fairly be described as the Sargent of his day, Sargent was a good deal more than the Lawrence of his, not only in virtuosity but also in characterization. And yet we feel uneasily that the charge of excessive gloss, which my readers may remember was levelled against Lawrence, may also be laid at Sargent's door. Perhaps modern conditions and exigences—ease of travel, distracting calls from the Old World and the New, withheld from Sargent the chance of settling into that state of contemplation and repose in which he might have refined his criticism and deepened intuition. Very rarely do his portraits conjure up the image of a painter enthralled, feeling his way in wonder from one discovery to another, travelling to seize and express far deeper import than had been suspected from his first *coup d'œil*. Rather we visualize brilliant efficiency, briskly sitting down to a job already sized-up and determined by a surgical and hawk-like scrutiny, and then as briskly packing-up for the next. Perhaps his birth and cosmopolitan occupation prevented Sargent from understanding English character in the way that Reynolds, Gainsborough and even Lawrence understood it. Sargent's Impressionism, begun with Whistler and Manet and finished with Velazquez, whom he copied brilliantly, is seen at its most perfect in his interiors of Venetian palaces—miracles of suggestion and craftsmanship. Another aspect appears in his landscape water-colours, endued by their very brilliance and super-professional ability with a kind of heartlessness. He has had many followers by whom his gifts of hand and eye and his fundamental discipline are unshared.

The New English movement that included most of the vitality in British painting at the close of the nineteenth century meant also the revival if not the establishment of English draughtsmanship and the recovery of the art of water-colour. As we have more than once indicated, professional draughtsmanship, comparable with the practice of Continental Schools, has always been deficient in the British School. Our mediæval illuminators established a linear style that was a special characteristic of the Anglo-Saxon tradition. But, whatever the reason, we can find no more than a few traces of line expression, e.g. the lovely *Henry, Prince of Wales* by Oliver, in the seventeenth century.

## THE GLASGOW AND NEWLYN SCHOOLS

Nor have we evidence that with the exception of the landscape water-colourists fine draughtsmanship was characteristic of the eighteenth century. So that Rowlandson, at whose touch line has its separate interpretative function, independent of painting and skin surface, seems a phenomenon. In the nineteenth century Mulready's typical life studies, admirable though they be, show no conception of the creative interpretative independence of line. The example of Alfred Stevens, Watts and Leighton, all aware in their several ways of this function of linear expression, had no effect on the established system of drawing as taught in the large schools. But when in 1876 Alphonse Legros (1837-1911) succeeded Edward Poynter as Professor of the Slade School, University of London, a new canon of draughtsmanship became the fundamental part of English art education. In 1892 Fred Brown, who had studied in Paris, succeeded Legros as Slade Professor and on Legros' foundations built a school of drawing that had nothing to learn from Paris and is now accepted as a model. Under Brown and his Assistant and eventual successor, Henry Tonks, the draughtsmanship of a very considerable part of British twentieth-century painting has been formed.

As regards water-colour which had always been the special province of British painting, its purest expression was gained by Alexander Cozens (in wash) and in colour by Girtin, De Wint, Cotman and early Turner. This great tradition had gradually weakened in painters like Prout, Callow and Müller who yet retained some distinctive quality of medium. But in the use of water-colour by the later school, e.g. Copley Fielding (1787-1855), Clarkson Stanfield (1793-1867), W. H. Hunt (1790-1864), Fred Walker and Birket Foster (1825-1899) the separate nature of water-colour is virtually ignored, and it becomes the poor relation of oil paint. One of the most striking and consistent achievements of the New English movement, contemporary with another revival in Scotland, was the recovery of the true standard of use. In Scotland the Society of Water-colours was formed in 1878: M'Taggart, MacGregor, George Manson (1850-1876), E. A. Walton, Arthur Melville, Edwin Alexander (1870-1926), are characteristic of Scottish water-colour at that period.

## WATER-COLOUR REVIVAL

In London, Wilson Steer, D. S. MacColl, Alfred Rich (1856-1921), H. B. Brabazon (1821-1906) and Sargent represent the range of water-colour use. What now seems most important, so far at least as the development of British water-colour is concerned, was the insistence of MacColl and Rich that water-colour is not a substitute for oils but a different medium necessitating a different approach and separate convention. In this view line, as the architectural partner of washed colour, constructs and defines, while colour adds infinity. To precisely this principle was due the water-colour of Girtin, Turner and Cotman, and in regaining it and its attendant discipline of unslurred form, authority of definition and finesse of line the English School has restored its supremacy in water-colour. And in the years that had intervened a new if not a larger vision of light and air had been gained than either Girtin or Cotman had attained.

Light and its mystery and transfiguring magic are the core of some of the greatest art. Among those who were young when our history closes—in 1900—we see Walter Sickert and Henry Tonks experimenting in different ways to realize those qualities: the completion of their work is not yet. In another direction we see Arnesby Brown at the start of his endeavour to regain the elemental level of landscape and cattle painting. And under our eyes the stage is filling with yet younger men, Muirhead Bone, William Rothenstein, James Pryde, William Nicholson, Augustus John, William Orpen (1878-1931), Ambrose McEvoy (1878-1927) and C. J. Holmes on whom will depend the achievement of British painting in the next generation.<sup>1</sup> It will be the privilege of another to record their success and the success of others waiting in the wings just beyond our chronological view.

But of all this achievement and promise in the last years of our century nothing is so felicitous and well-timed as the certain resurrection that we see of the excellence of English landscape. With the arrival of a landscape master, whose ultimate position will be in the company of Turner and Constable, this book ends. Like most of the painters who formed progressive groups in the last twenty years of the century P. Wilson Steer had studied

<sup>1</sup> Both William Strang (1859-1921) and D. Y. Cameron have shared this responsibility. But by 1900 their painting careers, I think, had hardly begun.



## THE GLASGOW AND NEWLYN SCHOOLS

in Paris and been caught in the vibrant *plein air* enthusiasm of the early '80's. His early pieces in this vogue, with colour opposition of blues and brick reds were followed by a phase apparently devoid of recipe. Presumably Manet's brilliant limpid sea pieces, from which professional vibrism is absent, were in Steer's mind<sup>1</sup> when he painted *The Ermine Sea* (1890), and *Paddlers* (1894), in Sir Augustus Daniel's Collection. Steer reached in these a universal, non-dated quality, rare in pictures of that era. Having achieved this he seemed to pigeon-hole his interest in sheer "open window" *plein air*. Instead of following up these successes with repetitions or straining to exceed their pitch Steer turned back to the earlier English landscape masters. His future biographer will probably detect the connection between this studentship of his predecessors and Steer's appointment as visiting painting master at the Slade School, soon after Professor Fred Brown took over that school from Legros in 1892. Apart from his individual genius the making of Steer was this return to Gainsborough, Constable and Turner. For though the French Impressionists had come most opportunely and deserved well of the art of all countries, there was nothing in them or their country's landscape tradition that could be of ultimate use to the heir of English landscape supremacy. Steer's innate calibre is that of Constable and Turner, who had infinitely transcended the expression of the Impressionists; beside whom they were giants, conceiving and expressing as giants did. In turning away from what after all was the French derivative of Constable and Turner, and in going back to the authentic spring of elemental landscape painting Steer became legatee not only of those English masters, but also of the traditions gathered up and transmitted by them. In his large portraits Gainsborough also was an influence: in his Capriccios French eighteenth-century rococo is echoed.

While his most individual work belongs to the twentieth

<sup>1</sup> It would be ridiculous to try to trace specific influences in a period when the air was thick with influence germs. It is saner to suggest that Steer helped himself where he liked from the accumulated fund to which Boudin, Whistler, Monet, Manet, Sisley, Degas and Sargent had contributed. He also thought along the lines of his friend E. Stott, whose head he drew; perhaps Buxton Knight was useful to him.

## WILSON STEER

century Steer had in the late '90's attained a style and vision of which Constable would have been proud. His Richmond, Yorkshire, landscapes of 1895; Knaresborough (1897), Ludlow (1898-1899) and Knaresborough again in 1900 assured his position as our leading landscape painter.

It is fitting that a history of the British School of Painting, whose chief contribution to the world's art has been made by this country's paramount genius for landscape should cease not on a falling cadence, but with a master who has infused new life into our great national tradition.



## APPENDICES





## APPENDIX I

### LIST OF SOME CHARACTERISTIC WORKS

**T**his List purports only to serve as a skeleton and indication in respect of some of the artists mentioned in the text.

For convenience the works of the few miniature painters concerned are grouped together in a separate list (*see Appendix II*).

In a few cases, e.g. Turner and Constable and some of the more important people, the lists are fuller, to facilitate reference.

N.B.—In most cases the pictures in the National Galleries will be found under TATE GALLERY, but distinguished by “[N.G.]”

As regards water-colours and drawings the reader is referred to the catalogues of the collections in the British Museum and at the Victoria and Albert Museum.

ALMA-TADEMA, Sir Lawrence  
(1836-1912)

TATE GALLERY

1523 A Silent Greeting (1892)

GUILDHALL, LONDON

637 The Pyrrhic Dance

BIRMINGHAM ART GALLERY

Autumn

Pheidias

FITZWILLIAM MUSEUM, CAMBRIDGE

“94° in the Shade”

DIPLOMA GALLERY, LONDON

The Way to the Temple

ARMITAGE, Edward (1817-1896)

TATE GALLERY

759 The Remorse of Judas (1866)

DIPLOMA GALLERY, LONDON

Esther

WALKER ART GALLERY, LIVERPOOL

Julian the Apostate

GUILDHALL, LONDON

587 Herod's birthday feast

ARNALD, George (1763-1841)

TATE GALLERY

1156 On the Ouse, Yorkshire

BARKER, Thomas (1769-1847)

NATIONAL GALLERY OF IRELAND, DUBLIN

Landscape, near Bath

TATE GALLERY

792 The Woodman and his Dog

1039 A Clover Field [N.G.]

BARRY, James (1741-1806)

VICTORIA AND ALBERT MUSEUM, LONDON

Self Portrait

NATIONAL GALLERY OF IRELAND, DUBLIN

Portrait of Edmund Burke

Portrait of a Harper

Adam and Eve

NATIONAL PORTRAIT GALLERY

Johnson, Samuel

Self Portrait

BEACH, Thomas (1738-1806)

NATIONAL GALLERY OF IRELAND, DUBLIN

Portrait of a Gentleman

NATIONAL PORTRAIT GALLERY

Woodfall, William

BEARE, George (1741-1747)

NATIONAL PORTRAIT GALLERY

Chubb, Thomas

Price, Francis

## BRITISH PAINTING

BEECHEY, Sir William (1735-1839)

TATE GALLERY

James P. Johnstone  
Alexander P. Johnstone [N.G.]

GUILDHALL, LONDON

John Jervis, Earl St. Vincent  
Lord Nelson  
John Boydell

BIRMINGHAM ART GALLERY

James Watt

BETTES, John (1530?-1573?)

NATIONAL GALLERY

1496 Edmund Butts

BLAKE, William (1757-1827)

NATIONAL PORTRAIT GALLERY

Varley, John

TATE GALLERY

1110 The Spiritual Form of Pitt  
(1808) [N.G.]

1164 The Procession from Calvary  
(c. 1803) [N.G.]

2230 David delivered

2231 An Allegorical Composition

2686 Oberon, Titania, and Puck

3006 The Spiritual Form of Nelson

3007 Bathsheba at the Bath

3340 Satan smiting Job

3351 "Tu Duca, Tu Signore, e  
Tu Maestro"

3365 Dante and Virgil again be-  
holding the Sun

3370 Dante in the Empyrean drink-  
ing from the River of Light.  
"Paradise," c. xxx

3551 The Bard (from Gray)

FITZWILLIAM MUSEUM, CAMBRIDGE

Story of Joseph (3 drawings)

Vision of Queen Catherine

Death on the Pale Horse

NATIONAL GALLERY OF SCOTLAND,

EDINBURGH

God writing on the Tablets of the  
Covenant

The Triple Hecats

BLAKE, William—*contd.*

BIRMINGHAM ART GALLERY

6 Drawings of the "Divina Com-  
media," Hell, Purgatory and Para-  
dise series

ASHMOLEAN MUSEUM, OXFORD

3 Designs, "Divina Commedia"  
(*ex* Linnell Coll.)

TATE GALLERY

And 12 other Inferno subjects  
(3352-3363)

And 4 other Purgatorio subjects  
(3366-3369)

MANCHESTER ART GALLERY

18 Portraits

BONINGTON, Richard Parkes

(1802-1828)

BIRMINGHAM ART GALLERY

90 '90 Coast Scene (water-colour)

74 '19 Selling Fish—French Coast

NOTTINGHAM ART MUSEUM

15 Self Portrait

16 Abbey of St. Bertin, St. Omer

17 Coast Scene

18 Meditation

19 The Old Castle of Dieppe

20 Piazza of S. Mark's, Venice

21 Nottingham Castle, fr. R. Leca

VICTORIA AND ALBERT MUSEUM, LONDON

St. Michael's Mount, Cornwall

La Place des Molards, Geneva

DUBLIN NATIONAL GALLERY

The Chibouk

NATIONAL PORTRAIT GALLERY

Self Portrait

TATE GALLERY

374 The Column of St. Mark  
(1826) [N.G.]

1719 Cheyne Walk

2664 Scene in Normandy [N.G.]

4254 A Mountain Landscape  
[N.G.]

## SOME CHARACTERISTIC WORKS

**BONINGTON** Richard Parkes—*contd.*

4377 On the French Coast [N.G.]

ASHMOLEAN MUSEUM, OXFORD  
Scene on the French Coast

NATIONAL GALLERY OF SCOTLAND,  
EDINBURGH

Landscape  
Landscape : Evening

GUILDHALL, LONDON  
855 Coast Scene, Normandy

WALLACE COLLECTION, LONDON  
Sea Piece  
Francis I and Marguerite de Navarre  
Anne Page and Slender  
Coast of Picardy  
Landscape with timber waggon  
The Piazza San Marco and water-  
colours

**BOUGH**, Samuel (1822-1878)

TATE GALLERY  
1936 Holmwood, Dorking (1856)

NATIONAL GALLERY OF SCOTLAND,  
EDINBURGH

Review 1860  
Canal Scene

MANCHESTER ART GALLERY  
A Castle  
Tiberias

**BOUGHTON**, George Henry  
(1833-1905)

TATE GALLERY  
1539 Weeding the Pavement  
(1882)

WALKER ART GALLERY, LIVERPOOL  
The Road to Camelot  
The Lady of the Snows

GUILDHALL, LONDON  
642 Returning from Church

DIPLOMA GALLERY, LONDON  
Memoirs

FITZWILLIAM MUSEUM, CAMBRIDGE  
Winter Scene

**BOWLER**, Henry Alexander  
(1824-1903)

TATE GALLERY  
3592 The Doubt (1855)

**BRAMLEY**, Frank (1857-1915)

TATE GALLERY  
1627 A Hopeless Dawn (1888)

WALKER ART GALLERY, LIVERPOOL  
Among the Roses

DIPLOMA GALLERY, LONDON  
Confidences

**BRETT**, John (1830-1902)

TATE GALLERY  
1617 Britannia's Realm (1880)  
1902 From the Dorsetshire Cliffs  
3393 Lady with a Dove (1864)

MANCHESTER ART GALLERY  
The Roman Archipelago

WALKER ART GALLERY, LIVERPOOL  
Trevose Head  
The Stonebreakers

BIRMINGHAM ART GALLERY  
N.W. Gale  
Coast Scene

**BROOKING**, Charles (1723-1759)

TATE GALLERY  
1475 The Calm. A Seashore Scene  
[N.G.]  
4003 A Sea Piece

**BROUGH**, Robert (1872-1905)

TATE GALLERY  
1956 Fantaisie en Folie

NATIONAL GALLERY OF SCOTLAND,  
EDINBURGH  
W. Dallas Ross

**BROWN**, Ford Madox (1821-1893)

NATIONAL PORTRAIT GALLERY  
Prof. and Mrs. Fawcett

TATE GALLERY  
1394 Christ Washing St. Peter's  
Feet (1852) [N.G.]  
2063 Chaucer at the Court of  
Edward III (1897)



## BRITISH PAINTING

BROWN, Ford Madox—*contd.*

- 2400 King René's Honeymoon
- 4429 "Take your son, Sir!"
- 4584 Coat of many colours
- 2684 Our Lady of Good Children  
(originally "Our Lady of Saturday  
Night") (1847-1861)
- 2791 Arkwright's Mill (2) (1881)
- 3064 The Last of England (1864)
- 3065 Lear and Cordelia (1849)
- 3528 Landscape at Hendon (1854)

WALKER ART GALLERY, LIVERPOOL

- The Coat of Many Colours
- 2 Cartoons for stained glass

MANCHESTER ART GALLERY

Work

- The Body of Harold brought before  
William the Conqueror
- The Prisoner of Chillon
- Dr. Primrose and his daughters
- Stages of Cruelty
- Manfred on the Jungfrau

FITZWILLIAM MUSEUM, CAMBRIDGE

- Death of Tristram
- Road to Calvary

LEVER ART GALLERY

- Cromwell on his Farm

BIRMINGHAM ART GALLERY

- Last of England
- Wycliffe on Trial
- Finding of Don Juan
- Elijah and the Widow's Son
- English Autumn
- Death of Tristram
- Work

ASHMOLEAN MUSEUM, OXFORD

- The Pretty Baa Lambs
- Seeds and Fruits of English Poetry

BROWN, Mather (1763-1831)

NATIONAL PORTRAIT GALLERY

- Buller, Sir Francis, Bart.
- Howard, John
- Popham, Sir Home Riggs

BURNE-JONES, Sir Edward Coley  
(1833-1898)

VICTORIA AND ALBERT MUSEUM, LONDON

- The Mill (1870-1882)
- Cupid's Hunting Fields (1880)

TATE GALLERY

- 1771 King Cophetua and the Beg-  
gar Maid (1884)
- 3428 Fountain of Youth (1873)
- 3452 The Temple of Love
- 4005 The Golden Stairs (1880)

WALKER ART GALLERY, LIVERPOOL

- Sponsa de Libano
- The Sleeping Knights

MANCHESTER ART GALLERY

Sybilla Delphica

FITZWILLIAM MUSEUM, CAMBRIDGE

- Some 30 works and many pencil  
drawings

LEVER ART GALLERY

- The Annunciation

BIRMINGHAM ART GALLERY

- A great collection, including the  
Cupid and Psyche Story (12 pic-  
tures and drawings)
- Story of Troy
- The Pygmalion Series
- Star of Bethlehem
- Elijah
- Last Judgment (cartoons)
- Helen Captive

ASHMOLEAN MUSEUM, OXFORD

- 11 Subjects of "Orpheus and Eury-  
dice"
- 4 Figure studies
- A sketch book

BURR, Alex (1835-1899)

NATIONAL GALLERY OF SCOTLAND,  
EDINBURGH

- The Night Stall

BURR, J. (1831-1893)

NATIONAL GALLERY OF SCOTLAND,  
EDINBURGH

- Grandfather's Return

## SOME CHARACTERISTIC WORKS

BURTON, William Shakespere

(1824-1916)

WALKER ART GALLERY, LIVERPOOL

Auto-da-Fé

CALDERON, Philip Hermogenes

(1833-1898)

TATE GALLERY

1573 Renunciation

3677 By the Waters of Babylon

(1852)

4211 The Siesta (c. 1860)

WALKER ART GALLERY, LIVERPOOL

Ruth and Naomi

DIPLOMA GALLERY, LONDON

Whither?

CALLCOTT, Sir Augustus W.

(1779-1844)

TATE GALLERY

342 Landscape with Cattle

343 The Wooden Bridge [N.G.]

344 The Benighted Traveller (c.

1832)

348 Sea Coast

1841 Fishing on the Mere

MANCHESTER ART GALLERY

Coast Scene

View of Ghent

DIPLOMA GALLERY, LONDON

Morning

CALLOW, William (1812-1908)

TATE GALLERY

2435 Richmond Castle, Yorkshire

2436 Grand Canal, Venice

MANCHESTER ART GALLERY

In the Wartburg

WALLACE COLLECTION, LONDON

Entering the Harbour

FITZWILLIAM MUSEUM, CAMBRIDGE

Tournon

St. Eustache

CALVERT, Edward (1799-1883)

(be.: 1825-1836)

TATE GALLERY

2883 Elemental Life

CALVERT, Edward—*contd.*

2884 Portrait of Mrs. Calvert

3693 The Bride

BIRMINGHAM ART GALLERY

Ulysses

Pan and Pithys

Grove of Artemis

CATTERMOLE, George

(1800-1868)

TATE GALLERY

1721 A Castle Entrance

1731 Scenes of Monastic Life

MANCHESTER ART GALLERY

Interior of a Spanish Cathedral

CHALON, John James (1778-1854)

VICTORIA AND ALBERT MUSEUM, LONDON

Hastings (1819)

Village Gossips (1815)

DIPLOMA GALLERY, LONDON

Gipsy Camp

FITZWILLIAM MUSEUM, CAMBRIDGE

Richmond, Yorks.

CHARLES, James (1851-1906)

TATE GALLERY

2119 Will it Rain? (1887)

3394 Threatening Weather

NATIONAL GALLERY OF SCOTLAND,

EDINBURGH

Cornfield

MANCHESTER ART GALLERY

Christening Sunday

CLAUSEN, Sir George, R.A.

TATE GALLERY

1612 The Girl at the Gate (1889)

2259 The Gleaners Returning

3824 The Road: Winter Morning

WALKER ART GALLERY, LIVERPOOL

A Straw Plaiter

The Golden Barn

Kitty

MANCHESTER ART GALLERY

Winter Morning

## BRITISH PAINTING

CLAUSEN, Sir George, R.A.—*contd.*

A Village Woman

Early Morning

FITZWILLIAM MUSEUM, CAMBRIDGE

Self Portrait

DIPLOMA GALLERY, LONDON

Interior of a Barn

CLINT, George (1770–1854)

VICTORIA AND ALBERT MUSEUM, LONDON

Charles Young as "Hamlet" and  
Mrs. Glover as "Ophelia"

Scene from "Paul Pry"

NATIONAL PORTRAIT GALLERY

Clint, George

Lupton, Thomas Goff

Munden, J. S.

Shelley, P. B.

COLE, George Vicat (1833–1893)

TATE GALLERY

1599 The Pool of London (1888)

DIPLOMA GALLERY, LONDON

Autumn Morning

WALKER ART GALLERY, LIVERPOOL

On the Arun

MANCHESTER ART GALLERY

The Heart of Surrey

COLLINS, Charles Allston

(1828–1873)

VICTORIA AND ALBERT MUSEUM, LONDON

The Good Harvest (1855)

NATIONAL PORTRAIT GALLERY

Collins, William, R.A.

TATE GALLERY

3520 The Convent Garden (1853)

3521 The Penitent (1852)

MANCHESTER ART GALLERY

The Pedlar

FITZWILLIAM MUSEUM, CAMBRIDGE

Wilkie Collins

ASHMOLEAN MUSEUM, OXFORD

Convent Thoughts

COLLINS, William (1788–1847)

VICTORIA AND ALBERT MUSEUM, LONDON

The Villa D'Este, Tivoli (1842)

The Caves of Ulysses at Sorrento  
(1843)

Rustic Civility (1833)

Seaford, Coast of Sussex (1844)

Fish Women

WALKER ART GALLERY, LIVERPOOL

Returning from the haunts of the  
Sea-fowl

GUILDHALL, LONDON

643 Barmouth Sands

647 The Nutting Party

FITZWILLIAM MUSEUM, CAMBRIDGE

Children Fishing

BIRMINGHAM ART GALLERY

The Reluctant Departure

DIPLOMA GALLERY, LONDON

Young Anglers

TATE GALLERY

352 The Prawn Catchers (1928)

NATIONAL GALLERY OF IRELAND, DUBLIN

Portrait of the Artist's Mother

COLLINSON, James (1825?–1881)

TATE GALLERY

2421 The Child Jesus (1850)

3201 The Empty Purse

CONDER, Charles (1868–1909)

TATE GALLERY

3194 Romantic Adventure: Fan  
(1899)

3195 Gossip

3423 The Plum Tree (1891)

3645 Windy Day, at Brighton

3837 The Green Apple (1894)

4221 Springtime (1892)

4411 Swanage Bay

4412 By the Sea: Swanage

NATIONAL GALLERY OF SCOTLAND,  
EDINBURGH

Prince Charming

## SOME CHARACTERISTIC WORKS

### CONSTABLE, John (1776-1837)

EGHAM, R. HOLLOWAY COLL.

44 View on Stour

NOTTINGHAM ART MUSEUM

45 On the Stour

46 Cottages in Bergholt

48 River and Sheep

NATIONAL GALLERY OF IRELAND, DUBLIN

Landscape, near Salisbury

NATIONAL PORTRAIT GALLERY

Self Portrait

VICTORIA AND ALBERT MUSEUM, LONDON

(An incomparable Collection of Pictures, Studies and Sketches: the following are extracts.)

587-88 Rising ground (1802)

124-88 Dedham Vale (1802)

585-88 East Bergholt (c. 1809)

1631-88 Cottage in Cornfield (c. 1815-1817)

37 Boat building (1815)

34 Dedham Mill

987-1900 Study for Hay-wain (c. 1820-1821)

318-88 Salisbury (1820)

33 Salisbury (1823)

152-88 Trees: Evening (1823)

782-88 Brighton Beach (1824)

986-00 Study for Leaping Horse (c. 1824-1825)

1632-88 Watermill at Gillingham (c. 1827)

36 Hampstead Heath (1827)

35 Hampstead Heath (1830)

38 Watermeadows, Salisbury (1830)

322-88 Waterloo Bridge (c. 1831-1832)

#### *Undated*

1630-88 Trees near Hampstead Church (mid period)

320-88 Garden and Paddock

133-88 Rustic Buildings

583-88 His Birthplace

132-88 Dedham Vale

### CONSTABLE, John—*contd.*

130-88 Ruins at the end of East Bergholt Church

TATE GALLERY

130 The Cornfield, (1826) [N.G.]

327 The Valley Farm (1835)

1066 Barnes Common (1805)

1207 The Hay-wain [N.G.]

1236 "The Salt Box" (1821) [N.G.]

1245 Church Porch, Bergholt, Suffolk (1811) [N.G.]

1272 The Cenotaph (c. 1836) [N.G.]

1273 Flatford Mill (1817) [N.G.]

1274 The Glebe Farm (1827)

1275 View of Hampstead (c. 1833) [N.G.]

1813 View on Hampstead Heath (1823)

1815 After a Shower (c. 1828) [N.G.]

1816 The River Stour, near Flatford Mill, afternoon (c. 1811)

1818 View at Epsom (c. 1808)

1823 The Glebe Farm (c. 1827)

2649 Stoke-by-Nayland (c. 1806) [N.G.]

2651 Salisbury Cathedral [N.G.]

2652 Weymouth Bay [N.G.]

2653 Malvern Hall [N.G.]

2655 Mrs. Constable (1816) [N.G.]

2659 Trees near Hampstead Church (1829)

2660 Dell in Helmingham Park (1830)

2661 Dedham Mill (1826-1828)

4237 Branch Hill Pond, Hampstead Heath (c. 1823) [N.G.]

LIVERPOOL, WALKER ART GALLERY

Kenilworth Castle

LONDON, DIPLOMA GALLERY

Boat passing a Lock (1826)

(R.A. Office; The Leaping Horse)



## BRITISH PAINTING

CONSTABLE, John—*contd.*

ASHMOLEAN MUSEUM, OXFORD  
River Valley  
Garden of G. Constable's house  
Vale of Dedham (1812)  
Coast Scene

MANCHESTER ART GALLERY  
Early Morning  
Moonlight at Brighton

GLASGOW ART GALLERY  
House by the Road

LONDON, GUILDHALL  
649 Fording the River  
650 Near East Bergholt  
651 A Landscape

FITZWILLIAM MUSEUM, CAMBRIDGE  
Folkestone (1833)  
Ford Road, Folkestone (1833)  
*And 17 pencil drawings*

LADY LEVER ART GALLERY  
East Bergholt Church

BIRMINGHAM ART GALLERY  
Cloud Study (1822)

NATIONAL GALLERY OF VICTORIA,  
MELBOURNE  
Keswick Lake  
West End Fields

COPE, Charles West

VICTORIA AND ALBERT MUSEUM, LONDON  
Palpitation (1844)  
The Hawthorn Bush (1842)  
Beneficence (1840)  
Almsgiving (1839)  
Il Penseroso (1847)

WALKER ART GALLERY, LIVERPOOL  
An Italian Hostelry  
Yes or No

DIPLOMA GALLERY, LONDON  
A Night Alarm

COPLEY, John Singleton, R.A.  
(1737-1815)

NATIONAL PORTRAIT GALLERY  
Heathfield, Baron

COPLEY, John Singleton, R.A.—*contd.*

Mansfield, 1st Earl of  
Spencer, 2nd Earl

TATE GALLERY  
100 Death of Chatham (1779-  
1780)  
733 The Death of Major Pierson  
787 The Siege of Gibraltar (1783)

LONDON, GUILDHALL  
43 Siege of Gibraltar  
59 Marquis Cornwallis

LONDON, DIPLOMA GALLERY  
The Tribute Money

CORVUS, Johannes (1480-1545)

NATIONAL PORTRAIT GALLERY  
Mary I.

COTES, Francis (1725-1770)

NATIONAL PORTRAIT GALLERY  
Romaine, William  
St. Vincent, 1st Earl of

TATE GALLERY  
1281 Mrs. Brocas [N.G.]  
1943 Paul Sandby, R.A. (1759)  
3728 Mrs. Cadoux [N.G.]  
4387 Portrait of a Gentleman  
(1765) [N.G.]

LONDON, DIPLOMA GALLERY  
William Hoare

NATIONAL GALLERY OF VICTORIA,  
MELBOURNE  
A Lady (1770)

COTMAN, John Sell (1782-1842)

TATE GALLERY  
1111 Wherries on the Yare [N.G.]  
3632 The Drop Gate

BRITISH MUSEUM  
Durham Cathedral  
Sarcophagus in a Park  
Greta Bridge (water-colours)  
Screen in Norwich Cathedral  
Draining Mill  
Powis Castle

## SOME CHARACTERISTIC WORKS

COTMAN, John Sell—*contd.*

MELBOURNE NATIONAL GALLERY

Walsingham Priory

Kimberley Hall

Hay Barges

BIRMINGHAM ART GALLERY

Alençon

Walsoken Church

ASHMOLEAN MUSEUM, OXFORD

Ashstead Churchyard

Norwich Cathedral

Cranworth Church

Ruined House

Abbaye aux Hommes

NORWICH CASTLE MUSEUM

Baggage Wagon

Boats off Yarmouth

The Mishap

Thorpe

*And drawings*

WALKER ART GALLERY, LIVERPOOL

Lake Scene

MANCHESTER ART GALLERY

Off Lowestoft

FITZWILLIAM MUSEUM, CAMBRIDGE

Beeston Abbey (2)

Walsingham

Rose Hall, Barsham

Nunnery, Thetford

Schaffhausen

Blickling Hall

Castle with Bridge

Old House, Glastonbury

NATIONAL GALLERY OF SCOTLAND,

EDINBURGH

Buildings on a River

Lakenham Mills

The Meadow

Jumiéjes, Rouen

Castle Eden

Shady Pool

COX, David (1783-1859)

TATE GALLERY

1734 Harlech Castle, Wales

1735 A Harbour

COX, David—*contd.*

1736 Beckenham Church, Kent

2665 Moorland Road (1851)

2666 A Windy Day (1850) [N.G.]

2667 The Road across the Common (1853)

2668 River Scene, with Boys fishing

*And many Water-colours.*

ASHMOLEAN MUSEUM, OXFORD

Many Drawings

WALKER ART GALLERY, LIVERPOOL

Bolton Abbey

MANCHESTER ART GALLERY

19 Landscapes

FITZWILLIAM MUSEUM, CAMBRIDGE

30 Examples

BIRMINGHAM ART GALLERY

The Nettlefold Collection of 34 Oils and a large Collection of Water-colours

VICTORIA AND ALBERT MUSEUM, LONDON

Some 40 Drawings

COZENS, Alexander (c. 1700-1786)

TATE GALLERY

1259 Landscape with Fir Trees

BRITISH MUSEUM

Campo di Beve and Tomb of Metella

Landscape

Landscape

View near a Cathedral

Landscape

Landscape

VICTORIA AND ALBERT MUSEUM, LONDON

4 Drawings

COZENS, John Robert (1752-1799)

TATE GALLERY

4408 Lake of Albano and Castel Gandolfo

BRITISH MUSEUM

Castel Gandolfo

Lago Maggiore

Near the Mouth of the Garigliano

## BRITISH PAINTING

COZENS, John Robert—*contd.*

View of the Linth  
Mont Blanc  
Interlaken

VICTORIA AND ALBERT MUSEUM, LONDON  
28 Drawings

BIRMINGHAM ART GALLERY  
Alpine Valley  
Monte Cavo  
The Belvedere, Rome

FITZWILLIAM MUSEUM, CAMBRIDGE  
Tivoli  
Salerno  
Villa d'Este

CRAWHALL, Joseph

NATIONAL GALLERY OF SCOTLAND,  
EDINBURGH  
The Whip  
The Tiger  
Arab Ploughing

GLASGOW ART GALLERIES  
The Huntsman

CROME, John (1768-1821)

VICTORIA AND ALBERT MUSEUM, LONDON  
A Woody Landscape (64)  
View on Mousehold Heath  
On the skirts of the Forest

TATE GALLERY  
689 Mousehold Heath, [N.G.]  
897 Chapel-Fields, Norwich  
926 A Windmill on Mousehold  
Heath, near Norwich [N.G.]  
1037 Slate Quarries (1802 or 1806)  
1504 Hingham, Norfolk (1813)  
1831 Brathay Bridge  
2644 Heath Scene  
2645 Moonrise on the Marshes of  
the Yare (1808) [N.G.]  
2674 The Poringland Oak  
(c. 1818) [N.G.]

MANCHESTER ART GALLERY  
View near Norwich

CROME, John—*contd.*

NATIONAL GALLERY OF SCOTLAND,  
EDINBURGH  
Scene in Wales  
LADY LEVER ART GALLERY  
Marlingford Grove  
NORWICH CASTLE MUSEUM  
Bruges River  
Burdock  
Keel on the Wensum  
Yarmouth Jetty

CUSTODIS, Hieronimus

NATIONAL PORTRAIT GALLERY  
Flemming, Sir Thomas  
HAMPTON COURT  
Sir John Parker

DAHL, Michael (1656-1743)

NATIONAL PORTRAIT GALLERY  
Anne, Queen  
Marlborough, Duchess of  
Ormonde, 2nd Duke of  
Rooke, Sir George  
DULWICH GALLERY  
Portrait of a Gentleman  
Portrait of a Lady

DANBY, Francis (1793-1861)

TATE GALLERY  
437 The Fisherman's Home,  
Sunrise (1846)

BIRMINGHAM ART GALLERY  
Leaving Port  
At Anchor

FITZWILLIAM MUSEUM, CAMBRIDGE  
Imaginary Landscape

DANCE, Nathaniel (1734-1811)

NATIONAL PORTRAIT GALLERY  
Camden, 1st Earl  
Clive, 1st Baron  
Guilford, 2nd Earl of  
Murphy, Arthur

MANCHESTER ART GALLERY  
Lord Cremorne

DIPLOMA GALLERY, LONDON  
G. B. Cipiani

## SOME CHARACTERISTIC WORKS

- DANDRIDGE, Bart. (1691-c. 1754)<sup>1</sup>
- NATIONAL PORTRAIT GALLERY  
 Frederick, Prince of Wales  
 Hooke, Nathaniel  
 Kent, William
- FITZWILLIAM MUSEUM, CAMBRIDGE  
 Handel
- DAVISON, Jeremiah (c. 1695-1750)
- NATIONAL PORTRAIT GALLERY  
 Forbes, Duncan  
 Torrington, 1st Viscount
- DE LOUTHERBOURG, Philip  
 James (1740-1812)
- VICTORIA AND ALBERT MUSEUM, LONDON  
 Landscape with travellers  
 The Falls of the Rhine  
 David Garrick
- NATIONAL PORTRAIT GALLERY  
 Self Portrait
- BIRMINGHAM ART GALLERY  
 The Milkmaid
- DIPLOMA GALLERY, LONDON  
 Landscape
- DEVIS, Arthur (1711-1783)
- NATIONAL GALLERY  
 3317 Portrait of a Lady in a Park
- DE WINT, Peter
- VICTORIA AND ALBERT MUSEUM, LONDON  
 A Corn Field  
 Landscape  
 Haymaking  
 Wooded Landscape  
*And 70 Drawings*
- MANCHESTER ART GALLERY  
 Meadow  
 Ruined Castle  
 Castle under Trees  
 Farmyard  
 Bays on the Medway  
 Waltham Abbey  
 Haddon Hall  
 Tower on the Ouse
- DE WINT, Peter—*contd.*
- BIRMINGHAM ART GALLERY  
 8 Water-colours  
 6 Sepia Drawings  
 2 Small Oil Landscapes
- DOBSON, William (1610-1646)
- NATIONAL PORTRAIT GALLERY  
 Dobson, William  
 Quarles, Francis
- NATIONAL GALLERY, LONDON  
 Endymion Porter  
 Unknown Man
- DOWNMAN, John (1750?-1824)
- NATIONAL PORTRAIT GALLERY  
 Mulgrave, 2nd Baron  
 Whitehead, Paul
- TATE GALLERY  
 2233 Lady Clarges (1790)  
 3316 Sir Ralph Abercromby and  
 His Secretary or Son? [N.G.]  
 3544 Lady Delaval (1792) [N.G.]
- DYCE, William (1806-1864)
- NATIONAL PORTRAIT GALLERY  
 Cole, Sir G. Lowry
- TATE GALLERY  
 1407 Pegwell Bay (1858) [N.G.]  
 1426 St. John and the Virgin  
 Mary
- LONDON, DIPLOMA GALLERY  
 A Magdalen
- BIRMINGHAM ART GALLERY  
 The Woman of Samaria  
 The Entombment
- NATIONAL GALLERY OF SCOTLAND,  
 EDINBURGH  
 The Judgment of Solomon  
 Francesca da Rimini
- WALKER ART GALLERY, LIVERPOOL  
 Summer
- GUILDHALL, LONDON  
 George Herbert  
 Henry VI at the Battle of Towton

<sup>1</sup> See Henry Curtis, *Notes and Queries*, 30 Sept., 7 and 14 Oct., 1933.



## BRITISH PAINTING

- EASTLAKE, Sir Charles Lock  
(1793-1865)  
TATE GALLERY  
397 Christ lamenting over Jerusalem  
398 Haidee, a Greek Girl  
1398 Ippolita Torelli (1851)  
LONDON, DIPLOMA GALLERY  
Hagar and Ishmael  
MANCHESTER ART GALLERY  
Christ blessing little children
- EDWARDS, Edwin (1823-1879)  
TATE GALLERY  
1690 The Thames from a Wharf  
MANCHESTER ART GALLERY  
Oak Forest at Ludlow  
BIRMINGHAM ART GALLERY  
By the Thames  
Walberswick  
Thames at Westminster  
The Pool, London
- EGG, Augustus (1816-1863)  
VICTORIA AND ALBERT MUSEUM, LONDON  
A Girl with clasped hands  
NATIONAL PORTRAIT GALLERY  
Nightingale, Florence  
TATE GALLERY  
444 Scene from "Le Diable Boiteux" (1844)  
1385 Beatrix Knighting Esmond (1858)  
3278 Past and Present (3) (1858)  
LONDON, DIPLOMA GALLERY  
Cromwell before Naseby  
WALKER ART GALLERY, LIVERPOOL  
Sir P. Shafton and Halbert Glendinning  
The Knighting of Esmond  
GUILDHALL, LONDON  
Scene from "A Winter's Tale"
- EGLEY, W. M. (Exhib. 1843-1898)  
VICTORIA AND ALBERT MUSEUM, LONDON  
Florence Dombey (1888)  
"Monsieur de Pourceaugnac" (1870)  
"Le Malade Imaginaire" (2) (1857) (1871)  
"Le Tartuffe" (1850)  
"Le Médecin malgré Lui" (1878)
- ETTY, William (1787-1849)  
BIRMINGHAM ART GALLERY  
2547 '85 Pandora Crowned by the Seasons  
204 '29 Nude Study of reclining woman  
MANCHESTER ART GALLERY  
Ulysses and the Sirens  
The Last Judgment  
The Storm  
FITZWILLIAM MUSEUM, CAMBRIDGE  
John Cornidge  
LADY LEVER ART GALLERY  
13 *Examples, including*  
The Three Graces  
Cleopatra in Cilicia  
Prometheus  
Comus  
LONDON, DIPLOMA GALLERY  
61 Sleeping Nymph and Satyrs  
NOTTINGHAM ART MUSEUM  
82 Jew's Head  
83 The Mourner  
VICTORIA AND ALBERT MUSEUM, LONDON  
Cupid sheltering Psyche  
Four studies of Nude Female Figures  
The Deluge  
Innocence  
The Ring  
NATIONAL GALLERY OF SCOTLAND, EDINBURGH  
Benaiah Slaying Men of Moab  
The Combat  
NATIONAL GALLERY OF IRELAND, DUBLIN  
A Nude Woman

## SOME CHARACTERISTIC WORKS

ETTY, William—*contd.*

NATIONAL PORTRAIT GALLERY  
Self Portrait

TATE GALLERY  
356 "Youth on the Prow"  
(1832) [N.G.]

359 The Lute Player

360 The Dangerous Playmate  
(1833)

362 Christ appearing to Mary Mag-  
dalen after the Resurrection (1834)

364 Window in Venice (1831)

614 The Bather (1841)

1795 Pandora crowned

4108 Venus and Cupid

4384 A Peacock

EWORTH, Hans (fl. 1540-1574)

NATIONAL PORTRAIT GALLERY  
Wentworth, 1st Baron

OTTAWA NATIONAL GALLERY  
Lady Dacre

FAED, Thomas (1826-1900)

VICTORIA AND ALBERT MUSEUM, LONDON  
The Poor, the Poor Man's Friend  
(1867)

TATE GALLERY  
1525 The Silken Gown (1860)  
1526 Faults on Both Sides (1861)

ROYAL HOLLOWAY COLLEGE, EGHAM  
Taking Rest

LIVERPOOL ART GALLERY  
When the Children are asleep  
In time of War

GUILDHALL, LONDON  
A Highland Gipsy  
Forgiven

DIPLOMA GALLERY, LONDON  
"Ere Care Begins"

FILDES, Sir Luke (1844-1927)

TATE GALLERY  
1522 The Doctor (1891)

MANCHESTER ART GALLERY  
Venetians

FILDES, Sir Luke—*contd.*

ROYAL HOLLOWAY COLLEGE, EGHAM  
"Casuals"

DIPLOMA GALLERY, LONDON  
A Schoolgirl

FISHER, Mark (1841-1923)

BIRMINGHAM ART GALLERY  
The Halt

FLICKE, Gerlach (or Garlicke)

NATIONAL PORTRAIT GALLERY  
Cranmer, Thomas

FORBES, Stanhope Alexander, R.A.

TATE GALLERY  
1544 The Health of the Bride  
(1889)

MANCHESTER ART GALLERY  
The Lighthouse

WALKER ART GALLERY, LIVERPOOL  
Off to the Fishing Ground

BIRMINGHAM ART GALLERY  
The Village Philharmonic

FRITH, William Powell (1819-1909)

VICTORIA AND ALBERT MUSEUM, LONDON  
Honeywood Introducing the Bailiffs  
The Bride of Lammermoor (1852)  
"Le Bourgeois Gentilhomme"  
(1860)

"Le Bourgeois Gentilhomme"  
(1870)

"The Sentimental Journey" (1847)  
Charles Dickens (1859)  
Dolly Varden (1849)

NATIONAL PORTRAIT GALLERY  
2 Self Portraits

TATE GALLERY  
615 The Derby Day (1858) [N.G.]  
1781 Uncle Toby and the Widow  
Wadman

WALKER ART GALLERY, LIVERPOOL  
Dual Scene: Twelfth Night

FITZWILLIAM MUSEUM, CAMBRIDGE  
Othello and Desdemona

## BRITISH PAINTING

FRITH, William Powell—*contd.*

ROYAL HOLLOWAY COLLEGE, EGHAM  
The Railway Station  
LONDON, GUILDHALL  
The Saracen's Head  
LONDON, DIPLOMA GALLERY  
The Sleeping Model

FRYE, Thomas (1710-1762)

NATIONAL GALLERY OF IRELAND, DUBLIN  
Portrait of a Lady  
Portrait of Sir Thomas Wharton  
NATIONAL PORTRAIT GALLERY  
Bentham, Jeremy

FULLER, Isaac (1606-1672)

NATIONAL PORTRAIT GALLERY  
Self Portrait

FURSE, Charles Wellington  
(1868-1904)

TATE GALLERY  
1963 The Return from the Ride  
2059 Diana of the Uplands  
(Loan.) Field-Marshal Earl Roberts

FUSELI, Henry (1741-1825)

VICTORIA AND ALBERT MUSEUM, LONDON  
Head of a Female  
The Dream of Queen Katherine  
The Fire King

TATE GALLERY  
1228 Titania and Bottom

WALKER ART GALLERY, LIVERPOOL  
Œdipus and his daughter  
The Young Milton  
The Blind Milton

LONDON, DIPLOMA GALLERY  
Thor battering the Serpent

GAINSBOROUGH, Thomas  
(1727-1788)

BIRMINGHAM ART GALLERY  
3181 '85 Sir Charles Holte  
274 '24 Wooded Landscape :  
Evening

ROYAL HOLLOWAY COLLEGE, EGHAM  
53 Going to Market

GAINSBOROUGH, Thomas—*contd.*

FOUNDLING HOSPITAL  
32 The Charterhouse  
LONDON, DIPLOMA GALLERY  
196 Landscape

KEN WOOD

2 Mrs. Sheridan  
3 Going to Market  
4 Mary, Countess Howe (Early)  
5 Lady Brisco  
6 Miss Brummell  
7 George IV  
9 Rt. Hon. William Pitt

GREENWICH HOSPITAL

43 John, 4th Earl of Sandwich

STRATFORD-ON-AVON MUSEUM

David Garrick

VICTORIA AND ALBERT MUSEUM, LONDON

The Three Princesses  
Cart-horses at a drinking-trough  
John Joshua Kirby (Early)  
The Painter's two daughters (Early)  
Landscape with cows

NATIONAL GALLERY OF IRELAND, DUBLIN

View in Suffolk : Dedham (?)  
Hugh, Duke of Northumberland  
Portrait of James Quin  
Portrait of John Gainsborough  
Portrait of Mrs. King  
Portrait of General James Johnston  
Anne, Duchess of Cumberland  
The Gamekeeper  
Landscape with cattle

NATIONAL PORTRAIT GALLERY

Amherst, 1st Baron  
Colman, George  
Cornwallis, Marquess (1785)  
Gibbs, Joseph (Early)  
Kirby, J. J., and his wife (Early)  
Lawrence, Stringer  
Vernon, Edward (Early)

LADY LEVER ART GALLERY

Princess Augusta  
David Middleton

## SOME CHARACTERISTIC WORKS

### GAINSBOROUGH, Thomas—*contd.*

#### TATE GALLERY

- 80 The Market Cart [N.G.]  
 109 The Watering-place (1775)  
 308 Musidora  
 309 The Watering-place  
 310 Landscape : Sunset  
 683 Mrs. Siddons [N.G.]  
 684 Ralph Schomberg, M.D.,  
 F.S.A. [N.G.]  
 760 Parish Clerk  
 789 The Baillie Family [N.G.]  
 925 Wood-Scene, Cornard, (c.  
 1748)  
 1044 Bate Dudley, c. (1780)  
 [N.G.]  
 1283 View of Dedham [N.G.]  
 1482 Miss Margaret Gainsborough  
 [N.G.]  
 1811 The Painter's Daughters  
 (c. 1755) [N.G.]  
 1825 A Classical Landscape [N.G.]  
 2284 The Bridge (c. 1777) [N.G.]  
 2637 Blackstone, [N.G.]  
 2928 Mrs. Graham as a House-  
 maid (c. 1774) [N.G.]  
 3812 The Painter's Daughters  
 (c. 1760) [N.G.]

#### NATIONAL GALLERY OF SCOTLAND, EDINBURGH

The Hon. Mrs. Graham  
 Mrs. Hamilton Nisbet

#### DULWICH GALLERY

A Lady and Gentleman (Early)  
 The Linley Sisters  
 Thomas Linley, the elder  
 Mrs. Moodey and children

#### FITZWILLIAM MUSEUM, CAMBRIDGE

The Hon. W. Fitzwilliam  
 John Kirby  
 Mrs. John Kirby  
 Heneage Lloyd and his sister

#### WALLACE COLLECTION, LONDON

Mrs. Robinson ("Perdita")  
 Miss Haverfield

### GARDNER, Daniel

#### NATIONAL PORTRAIT GALLERY

Self Portrait

### GARVEY, Edmund

#### LONDON, DIPLOMA GALLERY

Landscape

### GEDDES, Andrew (1783-1844)

#### NATIONAL PORTRAIT GALLERY

Jeffrey, Baron

#### TATE GALLERY

355 Dull Reading

#### NATIONAL GALLERY OF SCOTLAND,

##### EDINBURGH

Mrs. Dickson

Summer

Andrew Plimer

The Artist's Mother

Hagar

George Sanders

### GILBERT, Sir John (1817-1897)

#### VICTORIA AND ALBERT MUSEUM, LONDON

Don Quixote and Sancho Panza  
 (1840)

Don Quixote Disputing with Curate  
 and Barber (1844)

#### NATIONAL PORTRAIT GALLERY

Aberdeen Cabinet (1854)

Men of Science Group

#### TATE GALLERY

1931 Old Gravel Pit in Greenwich  
 Park

1932 Bringing up the Guns

#### GUILDHALL, LONDON

Fair St. George

Sir Lancelot

Agincourt

Henry VIII and Wolsey

Don Quixote's Niece

Nos. 531 to 826

*Drawings and Water-colours*

#### MANCHESTER ART GALLERY

Breaking up of a Gypsy Encampment  
 Onward



## BRITISH PAINTING

GILBERT, Sir John—*contd.*

St. John preaching in the Wilderness  
*And several other pictures*

BIRMINGHAM ART GALLERY

The Baggage Waggon  
The Murder of Thomas à Becket  
French Cuirassiers of the Guard  
*And numerous Water-colours*

WALKER ART GALLERY, LIVERPOOL

Richard II and Bolingbroke  
The Slain Dragon  
Don Quixote at the Fair  
The Standard Bearer  
Gypsy Camp  
*Nine Water-colours*

GIRTIN, Thomas (1775-1802)

TATE GALLERY

4360 Landscape  
4409 The Rocking Stone

WALKER ART GALLERY, LIVERPOOL

Luther  
2 Water-colours

BIRMINGHAM ART GALLERY

2 Water-colours

FITZWILLIAM MUSEUM, CAMBRIDGE

Stoke Poges Church  
Eildon Hills  
Edinburgh Castle Rock

NATIONAL GALLERY OF SCOTLAND,  
EDINBURGH

A Sloop (2 studies)  
Westminster  
Ripon Cathedral  
Guisborough Priory

BRITISH MUSEUM

Morpeth Bridge  
Dr. Monro's House  
The Thames from Westminster to  
Somerset House  
Jedburgh Abbey  
Rye  
Durham Cathedral

GIRTIN, Thomas—*contd.*

VICTORIA AND ALBERT MUSEUM, LONDON  
30 Drawings (including Kirkstall  
Abbey, Porte St. Denis, and  
Rievaulx)

OXFORD, ASHMOLEAN MUSEUM  
Some 10 drawings (1792-1802)

GORDON, Sir John Watson  
(1788-1864)

TATE GALLERY

743 Sir David Brewster, F.R.S.  
[N.P.G.]

3562 Mrs. Baird of Strichen

WALKER ART GALLERY, LIVERPOOL  
Sir W. Brown

BIRMINGHAM ART GALLERY

David Cox

DIPLOMA GALLERY, LONDON

Auld Lang Syne

GOTCH, Thomas Cooper

TATE GALLERY

1590 "Alleluia" (1896)

WALKER ART GALLERY, LIVERPOOL  
A Pageant of Childhood

GOW, Andrew Carrick (1848-1920)

TATE GALLERY

1529 Chopin (1879)  
1530 A Lost Cause (1888)  
1588 Cromwell at Dunbar (1886)

LONDON, GUILDHALL

St. Paul's Cathedral, 22nd June, 1897

LONDON, DIPLOMA GALLERY

Mountain Pass

GRANT, Sir Francis, P.R.A.  
(1803-1878)

NATIONAL PORTRAIT GALLERY

Brooke, Sir J.  
Campbell, 1st Baron  
Grant, Sir J. H.  
Hardinge, 1st Viscount (2)  
Landseer, Sir E. (3)  
Russell, 1st Earl

## SOME CHARACTERISTIC WORKS

- GREENHILL, John (1644?-1676)  
 GREENWICH  
 Captain Clements  
 NATIONAL PORTRAIT GALLERY  
 Shaftesbury, 1st Earl of
- GUTHRIE, Sir James (1859-1930)  
 GLASGOW  
 Funeral in the Highlands  
 ABERDEEN  
 To Pastures New  
 GHENT  
 Schoolmates
- HAMILTON, Gawen (1697-1737)  
 NATIONAL PORTRAIT GALLERY  
 Group of Club of Artists
- HARLOW, George Henry (1787-1819)  
 VICTORIA AND ALBERT MUSEUM, LONDON  
 Mr. Robert Jones (1805)  
 Miss Anne Harlow  
 NATIONAL GALLERY OF IRELAND, DUBLIN  
 Portrait of Viscount Melbourne  
 NATIONAL PORTRAIT GALLERY  
 Betty, W. H. W.  
 Elliston, R. W.  
 Northcote, James
- HAYDON, Benjamin Robert (1786-1846)  
 VICTORIA AND ALBERT MUSEUM, LONDON  
 Christ in the Garden  
 NATIONAL PORTRAIT GALLERY  
 Self Portrait  
 Hunt, Leigh  
 Wordsworth, William (2)  
 TATE GALLERY  
 682 Punch or May Day (1829)  
 NATIONAL GALLERY  
 Raising of Lazarus
- HAYMAN, Francis (1708-1776)  
 NATIONAL GALLERY OF IRELAND, DUBLIN  
 Scene from "Henry IVth"
- HAYMAN, Francis—*contd.*  
 NATIONAL PORTRAIT GALLERY  
 Greene, with Hoadly  
 Orford, 1st Earl of, with Hayman  
 Woffington, Margaret
- HEMY, Charles Napier (1841-1917)  
 TATE GALLERY  
 1650 Pilchards (1897)  
 LIVERPOOL, WALKER ART GALLERY  
 Nautical Argument (1877)  
 Grey Venice (1885)
- HERKOMER, Sir Hubert Von (1849-1914)  
 NATIONAL PORTRAIT GALLERY  
 Adams, J. C.  
 Creighton, Mandell  
 Devonshire, 8th Duke of  
 Ruskin, John  
 TATE GALLERY  
 1575 Found (1884-1885)  
 1602 Charterhouse Chapel (1889)  
 LIVERPOOL  
 Eventide  
 LADY LEVER ART GALLERY  
 The Last Muster
- HICKEY, Thomas (1741-1824)  
 NATIONAL GALLERY OF IRELAND, DUBLIN  
 Sir Armine Wodehouse (1773)  
 Garrick (?) between Tragedy and Comedy (1781)
- HIGHMORE, Joseph (1692-1780)  
 NATIONAL PORTRAIT GALLERY  
 Richardson, S. (2)  
 Sandwich, 4th Earl of  
 Stebbing, H.  
 NATIONAL AND TATE GALLERY  
 3573-76 Oil illustrations to Pamela (2 others are at Cambridge)  
 (2 others are at Melbourne)  
 4107 A Gentleman in murrey-brown Velvet (1747) [N.G.]

## BRITISH PAINTING

### HIGHMORE, Joseph—*contd.*

ALLEYN'S COLLEGE OF GOD'S GIFT,  
DULWICH  
A Lady in Blue  
FITZWILLIAM MUSEUM, CAMBRIDGE  
Mrs. Elizabeth Birch and Daughter

### HILTON, William (1786-1839)

TATE GALLERY  
178 Serena [N.G.]  
333 Edith and the dead body of  
Harold (1834) [N.G.]  
1499 Nature Blowing Bubbles  
(1821)  
1629 Christ Crowned (1825)

### HOARE, William (1706-1792)

NATIONAL PORTRAIT GALLERY  
Chatham, 1st Earl of  
Chesterfield, 4th Earl of  
Granville, 1st Earl  
Temple, Earl

### HOGARTH, William (1697-1764)

FOUNDLING HOSPITAL  
14 March of the Guards  
25 Moses and Pharaoh's daughter  
58 Capt. Thos. Coram

SLOANE MUSEUM  
"The Rake's Progress" Series  
An Election Entertainment

VICTORIA AND ALBERT MUSEUM, LONDON  
Duke of Cumberland

NATIONAL GALLERY OF IRELAND, DUBLIN  
Group of King George II and  
family

Benjamin Hoadley, M.D.  
The Denunciation  
The Mackinnon Family  
The Western Family  
2nd Viscount Boyne  
Field-Marshal Wade

NATIONAL PORTRAIT GALLERY  
Hogarth, William  
Lovat, Baron  
House of Commons Committee

### HOGARTH, William—*contd.*

TATE GALLERY  
112 His Own Portrait (1745)  
113-118 Marriage à la Mode  
(1744)  
675 Mary Hogarth, (1746)  
1046 Sigismonda (1759)  
1153 Family Group [N.G.]  
1161 Lavinia Fenton (1728)  
1162 The Shrimp Girl  
1374 Hogarth's Servants (N.G.)  
1464 Calais Gate (1761) [N.G.]  
1935 James Quin [N.G.]  
2437 The "Beggars' Opera"  
(1728)  
2736 Dr. Hoadley

NATIONAL GALLERY OF SCOTLAND,  
EDINBURGH  
Sarah Malcolm

DULWICH GALLERY  
Portrait Group of a Fishing Party  
Portrait of a Gentleman

ASHMOLEAN MUSEUM, OXFORD  
The Stage Coach  
The Enraged Musician

FITZWILLIAM MUSEUM, CAMBRIDGE  
Miss Arnold  
George Arnold  
Hoadly  
A Young Man

### HOLBEIN SCHOOL

4252 Lord de la Warr (c. 1550)  
[N.G.]

### HOLL, Frank (1845-1888)

NATIONAL PORTRAIT GALLERY  
Chamberlain, Joseph  
Fry, Sir Edward  
Tenniel, Sir John

TATE GALLERY  
1535 Hush! (1889)  
4065 Samuel Cousins (1879)  
[N.G.]

ROYAL HOLLOWAY COLLEGE, EGHAM  
Newgate (1878)

## SOME CHARACTERISTIC WORKS

HOLLAND, James (1800-1870)

TATE GALLERY

- 1809 The Grand Canal, Venice  
 3326 St. Ouen : Rouen (1822)  
 4236 The Thames below Wool-  
 wich, 1843 [N.G.]

HOLMAN-HUNT, William  
 (1827-1910)

TATE GALLERY

- 2120 The Ship (1875)  
 3160 John Hunt  
 3334 Triumph of the Innocents  
 (1878-1885)  
 3447 Claudio and Isabella

LIVERPOOL, WALKER ART GALLERY  
 Triumph of the Innocents (1875)

BIRMINGHAM

Two Gentlemen of Verona  
 The finding of Christ in the Temple  
 May Morning on Magdalen Tower

MANCHESTER

The Hireling Shepherd  
 The Scapegoat

OXFORD, ASHMOLEAN MUSEUM

A Converted British Family sheltering  
 a Missionary (1850)  
 Miriam Wilkinson (1859)  
 Afterglow (1860)  
 London Bridge at night (1863-6)  
*And Water-colours and Drawings*

LADY LEVER ART GALLERY

May Morning on Magdalen Tower  
 The Scapegoat

HONE, Nathaniel, R.A. (1831-1917)

NATIONAL GALLERY OF IRELAND, DUBLIN

- 2 Self Portraits  
 Portrait of a Man  
 The Piping Boy  
 Portrait of a Gentleman

NATIONAL PORTRAIT GALLERY

Fisher, Catherine  
 Hone, Nathaniel (2)

HONE, Nathaniel, R.A.—*contd.*

Orford, 4th Earl of  
 Wesley, John

HONTHORST, Gerard (1590-1653)

NATIONAL PORTRAIT GALLERY

Buckingham, 1st Duke of  
 Craven, 1st Earl of  
 Elizabeth, Queen of Bohemia  
 Frederick V of Bohemia

HOOK, James Clarke (1819-1907)

TATE GALLERY

- 1512 Home with the Tide (1880)  
 1514 The Seaweed Raker (1889)

LONDON, GUILDHALL

Caught by the Tide  
 The Bonxie

HOPNER, John (1758?-1810)

BATH, HOLBURNE MUSEUM

39 Mrs. Cussans

LONDON DIPLOMA GALLERY

182 Self Portrait

KEN WOOD

10 Mrs. Jordan as "Rosalind"

GREENWICH HOSPITAL

- 52 Vice-Adm. Lord Hugh Seymour  
 81 Capt. Sir Peter Parker, Bt., R.N.  
 96 Viscount Nelson

NOTTINGHAM ART MUSEUM

125 Henry Kirke White

NATIONAL GALLERY OF IRELAND, DUBLIN

Self Portrait

NATIONAL PORTRAIT GALLERY

Duncan, 1st Viscount  
 Gifford, William

TATE GALLERY

- 133 William Smith, [N.G.]  
 900 The Countess of Oxford  
 (1797) [N.G.]  
 2765 A Gale of Wind (1794)  
 3512 Miss Cholmondeley (1804)

LADY LEVER ART GALLERY

Duchess of Rutland  
 Francis, 2nd Earl of Moira



## BRITISH PAINTING

HOPPNER, John—*contd.*

WALLACE COLLECTION, LONDON  
George, Prince of Wales

HOUGHTON, Arthur Boyd  
(1836-1875)

VICTORIA AND ALBERT MUSEUM, LONDON  
Scene from Don Quixote

TATE GALLERY

3620 Punch and Judy  
3907 Ramsgate Sands (1861)  
4207 Volunteers (c. 1865)  
4366 The Don on the Island

HUDSON, Thomas (1701-1779)

NATIONAL GALLERY OF IRELAND, DUBLIN

Diana, Countess of Mountrath  
John, Lord Carteret,

NATIONAL PORTRAIT GALLERY

Egmont, 2nd Earl of  
George II  
Handel, G. F.

Hardwicke, 1st Earl of  
Willes, Sir John

DULWICH

A Lady (1750)  
A Gentleman (1750)

HUGHES, Arthur (1832-1915)

TATE GALLERY

2476 April Love [1856]

BIRMINGHAM

The Annunciation  
The Nativity (1858)  
The Lost Child (1867)

OXFORD, ASHMOLEAN MUSEUM  
Home from the Sea

LIVERPOOL

"As You Like It" (triptych)  
Sir Galahad

HUNTER, Colin (1841-1904)

TATE GALLERY

1579 Their only Harvest (1879)

LIVERPOOL

The Pool in the Wood

MANCHESTER

The Herring Market

HURLSTONE, Frederick Yeates  
(1800-1869)

BIRMINGHAM

Young Savoyard

TATE GALLERY

1967 A Scene from "Gil Blas"

HUYSMANS, Jacob (1633(?) - 1696)

NATIONAL PORTRAIT GALLERY

Butler, Samuel (1612-1680)  
Catherine of Braganza  
Walton, Izaak

IBBETSON, Julius Cæsar  
(1759-1817)

VICTORIA AND ALBERT MUSEUM, LONDON

Jack in his Glory (1795)  
Landscape, with Rustic Bridge  
Conway Castle, N. Wales (1794)  
Rydal Bridge, Westmorland

NATIONAL GALLERY OF IRELAND, DUBLIN

Landscape, with Cattle

TATE GALLERY

1460 Smugglers (1808)

BIRMINGHAM

Donkey Boys (1792)

JACKSON, John (1778-1831)

NATIONAL GALLERY OF IRELAND, DUBLIN

Portrait of Thomas Moore

NATIONAL PORTRAIT GALLERY

Jackson, John  
Macready, William Charles  
Soane, Sir John  
Stephens, Catherine  
Wellington, 1st Duke of

TATE GALLERY

124 Holwell Carr [N.G.]

JERVAS, Charles (1675 ? - 1739)

NATIONAL PORTRAIT GALLERY

Aislabie, John  
Orrery, 4th Earl of  
Pope, Alexander  
Swift, Jonathan

## SOME CHARACTERISTIC WORKS

JOHNSON, Cornelius (1593-1664 ?)

NATIONAL PORTRAIT GALLERY  
Dorchester, Viscount  
Johnson, Cornelius  
Portland, 1st Earl of

KETTLE, Tilly (1740 ?-1786)

NATIONAL PORTRAIT GALLERY  
Hastings, Warren  
Seward, Anna  
NATIONAL GALLERY  
3962 Man in a Fawn Coat  
[N.G.]

GREENWICH  
Admiral Kempenfelt  
DULWICH  
The Misses Davidson  
A Lady

KNELLER, Sir Godfrey (1646-1723)

NATIONAL PORTRAIT GALLERY  
Albemarle, 1st Earl of  
Congreve, William  
Halifax, Earl of  
James II  
Leigh, Anthony  
Romney, Earl of  
Wren, Sir Christopher

HAMPTON COURT  
Duchess of St. Albans  
Countess of Essex  
Countess of Ranelagh  
Countess of Peterborough  
Miss Pitt  
Duchess of Grafton  
Mary of Modena  
William III landing at Margate  
Lady Middleton  
Countess of Dorset

NATIONAL GALLERY  
273 John Smith, (1696) [N.G.]

LAMBERT, George (1710-1765)

FOUNDLING HOSPITAL  
Landscape and Farm

LANDSEER, Sir Edwin Henry  
(1799-1879)

VICTORIA AND ALBERT MUSEUM, LONDON  
The Drover's Departure (1835)  
There's no place like Home (1842)  
The Old Shepherd's Chief Mourner  
(1837)  
A Jack in Office (1833)  
Comical Dogs (1836)

NATIONAL GALLERY OF IRELAND, DUBLIN  
Portrait Group: Sheridan Family  
NATIONAL PORTRAIT GALLERY  
Allen, John  
Landseer, John  
Scott, Sir Walter, Bart.

TATE GALLERY  
409 King Charles' Spaniels (1845)  
410 Low Life—High Life (1829)  
413 Peace (1846)  
414 War (1846)  
603 Sleeping Bloodhound (1835)  
604 Dignity and Impudence (1857)  
606 Shoeing (1844)  
609 The Maid and the Magpie  
(1858)  
1226 A Distinguished Member of  
the Humane Society (1838)  
1349 Study of a Lion (1869)  
1533 Uncle Tom and his Wife for  
Sale (1857)  
3008 The Duchess of Abercorn and  
Child (1836)

LAROON, John Marcellus  
(1679-1772)

KENSINGTON PALACE  
2 Parties

TATE GALLERY  
3624 Hunting Party (1771)  
4420 Interior with Figures

LA THANGUE, Henry Herbert,  
R.A.

TATE GALLERY  
1605 The Man with the Scythe

## BRITISH PAINTING

LAVERY, Sir John, R.A.

GLASGOW

State Visit of Queen Victoria  
Cunninghame Graham

EDINBURGH R.S.A.

The Rocking Chair

ABERDEEN ART GALLERY

The Tennis Party

PARIS, LUXEMBOURG

Père et Fille

BERLIN

Lady in Black

LAWRENCE, Sir Thomas

(1769-1830)

LONDON DIPLOMA GALLERY

191 Gipsy Girl

311 Satan calling his Legions

LONDON, KEN WOOD

13 Miss Murray

BATH, VICTORIA ART GALLERY

21 (Loan) Caroline, Princess of  
Wales

NATIONAL GALLERY OF IRELAND, DUBLIN

2nd Earl of Charlemont

John Wilson Croker

John Philpot Curran

Lady Elizabeth Foster

NATIONAL PORTRAIT GALLERY

Callcott, Maria, Lady

Campbell, Thomas

George IV

Grant, Sir W.

Grey, 2nd Earl

Liverpool, 2nd Earl of

Londonderry, 2nd Marquess of

Mackintosh, Sir James

Moore, Sir John

Wilberforce, William

WINDSOR CASTLE (WATERLOO CHAMBER)

Duc d'Angoulême

Leopold, King of the Belgians

Adolphus, Duke of Cambridge

Earl of Liverpool

LAWRENCE, Sir Thomas—*contd.*

Viscount Castlereagh

Frederick, Duke of York

Count Platoff

Duke of Wellington

Marshal Blucher

Baron von Humboldt

George Canning

Earl Bathurst

Count Munster

Prince Tschernyschew

Cardinal Gonsalvi

Prince von Hardenberg

Frederick William III of Prussia

Francis I, Emperor of Austria

Alexander I, Emperor of Russia

Count Nesselrode

Pius VII

Charles X of France

Prince Schwartzenburg

Archduke Charles of Austria

Count Capo d'Istria

Metternich

Duc de Richelieu

Ouvaroff

NATIONAL GALLERY

129 Angerstein (1830)

144 Benjamin West, (1811)

188 Mrs. Siddons (1804)

785 Mrs. Siddons (1797)

922 Lady Georgiana Fane (1800)

[N.G.]

1307 Caroline Fry, (1830) [N.G.]

4257 Queen Charlotte [N.G.]

LAWSON, Cecil

MANCHESTER

The Minister's Garden

TATE GALLERY

August Moon

BIRMINGHAM

Haymaking by Moonlight

LEADER, Benjamin Williams

(1831-1923)

TATE GALLERY

1540 The Valley of the Llugwy

## SOME CHARACTERISTIC WORKS

LEADER, Benjamin Williams—*contd.*

BIRMINGHAM

February Fill Dyke

LIVERPOOL

Fast falls the Eventide

LEGROS, Alphonse (1837-1911)

VICTORIA AND ALBERT MUSEUM, LONDON

Hilly Landscape (1877)

4 Studies of Heads of Men (1877)

George Wallis, F.S.A.

A May Service (1868)

LIVERPOOL

A Pilgrimage

TATE GALLERY

1501 Femmes en Prière (1888)

2898 Le Repas des Pauvres

3274 Cupid and Psyche

LEIGHTON, Frederick, Lord

(1830-1896)

TATE GALLERY

1511 "And the Sea gave up the  
Dead" (1892)

1574 The Bath of Psyche (1890)

1806 Romeo and Juliet (1858)

3015 Helios and Rhodos

VICTORIA AND ALBERT MUSEUM, LONDON

Industrial Art as Applied to War (2)

Industrial Art as Applied to Peace (2)

NATIONAL PORTRAIT GALLERY

Burton, Sir R.

LONDON, DIPLOMA GALLERY

St. Jerome

LADY LEVER ART GALLERY

Fatidica

Garden of the Hesperides

Daphnephoria

MANCHESTER

Captive Andromache

Last watch of Hero

LIVERPOOL

Elijah

Perseus and Andromeda

NATIONAL GALLERY OF SCOTLAND

Cimabue's Madonna

LELY, Sir Peter (1618-1680)

NATIONAL PORTRAIT GALLERY

Buckingham, 2nd Duke of

Gwyn, Nell

Nicholas, Sir Edward

Norfolk, 6th Duke of

North, Roger

Rupert, Prince

Shrewsbury, Countess of

Temple, Sir William, Bart.

Wycherley, William

HAMPTON COURT

Lady Byron

Jane Kelleway

Frances, Duchess of Richmond

Jane, Mrs. Middleton

Lady Whitmore

Countess of Falmouth

Lady Denham

Barbara, Duchess of Cleveland

Comtesse de Gramont

NATIONAL GALLERY

3583 Van Helmont (c. 1665)

LESLIE, Charles Robert (1794-1859)

VICTORIA AND ALBERT MUSEUM, LONDON

"The Taming of the Shrew"

(1832)

"The Merry Wives of Windsor"

(1838)

My Uncle Toby and Widow Wad-

man (1832)

Florizel and Perdita (1837)

Le Bourgeois Gentilhomme (1847)

Les Femmes Savantes (1845)

Le Malade Imaginaire (1843)

Dulcinea del Toboso (1839)

NATIONAL PORTRAIT GALLERY

Fry, Elizabeth

Millais, Sir J. E., Bart.

TATE GALLERY

403 Uncle Toby and Widow

Wadman in the Sentry Box

(1831)

1790 Lady Jane Grey refusing the

Crown



## BRITISH PAINTING

- LEWIS, John Frederick (1805-1876)  
 VICTORIA AND ALBERT MUSEUM, LONDON  
 Oriental Interior (1863)  
 NATIONAL PORTRAIT GALLERY  
 Mathews, Charles James  
 TATE GALLERY  
 1405 Edfou: Upper Egypt (1860)  
 3594 The Siesta [N.G.]
- LINNELL, John (1792-1882)  
 VICTORIA AND ALBERT MUSEUM, LONDON  
 The Harvest Moon (1855)  
 Halt by the Jordan (1840)  
 LIVERPOOL ART GALLERY  
 The Last Gleam  
 NATIONAL GALLERY OF IRELAND, DUBLIN  
 Portrait of a Lady  
 William Mulready, R.A.  
 William Collins, R.A.  
 NATIONAL PORTRAIT GALLERY  
 Crotch, William  
 Linnell, John  
 Mulready, William  
 Peel, Sir Robert, Bart.  
 TATE GALLERY  
 1112 Mrs. Ann Hawkins (1832)  
 1546 Noonday Rest (1865)  
 1547 Contemplation (1872)  
 2060 The Last Load (1853)  
 4142 Samuel Rogers, [N.G.]
- MACALLUM, Hamilton  
 (1841-1896)  
 TATE GALLERY  
 1502 The Crofter's Team (1896)  
 1714 Gathering Seaweed (1878)  
 LIVERPOOL  
 In Clover  
 MANCHESTER  
 Dipping for Sprats
- MACBETH, Robert Walker  
 (1848-1910)  
 TATE GALLERY  
 1597 The Cast Shoe (1890)
- MACCOLL, Dugald Sutherland  
 TATE GALLERY  
 3149 Dieppe (1899)
- MACLISE, Daniel (1806-1870)  
 VICTORIA AND ALBERT MUSEUM, LONDON  
 "Every Man in his Humour"  
 William Charles Macready  
 Girl at the Waterfall (1842)  
 NATIONAL GALLERY OF IRELAND, DUBLIN  
 Merry Christmas in the Baron's Hall  
 (1838)  
 LONDON, GUILDHALL  
 Trial of Wallace  
 "Macbeth," Banquet Scene  
 NATIONAL PORTRAIT GALLERY  
 Buckstone, J. B.  
 Dickens, Charles  
 TATE GALLERY  
 422 "Hamlet" (1842)  
 LIVERPOOL  
 Madeline  
 Death of Nelson  
 MANCHESTER  
 "A Winter's Tale"
- MARTINEAU, Robert Braithwaite  
 (1826-1869)  
 TATE GALLERY  
 1500 The Last Day in the Old  
 Home (1862)  
 3626 Picciola (1853)
- MASON, George Hemming  
 (1818-1872)  
 LADY LEVER ART GALLERY  
 The Goose Girl  
 MANCHESTER  
 Derbyshire Landscape  
 Only a Shower  
 TATE GALLERY  
 1388 The Cast Shoe (1865)  
 1568 Wind on the Wold

## SOME CHARACTERISTIC WORKS

MERCIER, Philip (1689-1760)

NATIONAL PORTRAIT GALLERY  
 Frederick, Prince of Wales  
 Music-Party Group

MILLAIS, Sir John Everett  
 (1829-1896)

VICTORIA AND ALBERT MUSEUM, LONDON  
 Pizarro and the Inca (1846)

NATIONAL PORTRAIT GALLERY  
 Carlyle, Thomas  
 Sullivan, Sir Arthur

TATE GALLERY

1494 The Yeoman of the Guard  
 (1876)

1506 Ophelia (1852) [N.G.]

1507 Vale of Rest (1859)

1508 The Knight Errant (1870)

1509 The North-West Passage  
 (1874)

1510 St. Bartholomew's Day (1886)

1584 Speak! Speak! (1895)

1657 The Order of Release (1853)

1691 The Boyhood of Raleigh  
 (1870)

3584 Christ in the House of His  
 Parents (1850)

3585 Mrs. Jopling-Rowe (1879)

LONDON, DIPLOMA GALLERY

Souvenir of Velazquez

LONDON, GUILDHALL

My first Sermon

My second Sermon

CAMBRIDGE, FITZWILLIAM MUSEUM

The Bridesmaid (1851)

OXFORD, ASHMOLEAN MUSEUM

Return of the Dove

C. A. Collins

BIRMINGHAM

The Blind Girl

The Widow's Mite

The Tares

LIVERPOOL

Lorenzo and Isabella

The Martyr of the Solway

MILLAIS, Sir John Everett—*contd.*

MANCHESTER

Victory, O Lord!

Winter Fuel

Autumn Leaves

A Flood

LADY LEVER ART GALLERY

Sir Isumbras

Lingering Autumn

Black Brunswicker

Idyll of 1745

MOORE, Albert Joseph (1841-1893)

TATE GALLERY

1549 Blossoms (1881)

MORLAND, George (1763-1804)

VICTORIA AND ALBERT MUSEUM, LONDON

The Reckoning

Horses in a Stable (1791)

Seashore (1791)

LADY LEVER ART GALLERY

African Hospitality

The Slave Trade

NATIONAL GALLERY OF IRELAND, DUBLIN

Landscape, with figures and cattle

NATIONAL PORTRAIT GALLERY

Self Portrait

TATE GALLERY

1030 Stable Interior (c. 1791)  
 [N.G.]

1351 Door of a Village Inn

1497 Rabbiting (1792) [N.G.]

2056 The Fortune Teller

2640 Cowherd and Milkmaid  
 (1792)

MORTIMER, John Hamilton

VICTORIA AND ALBERT MUSEUM, LONDON

Hercules staying the Hydra

NATIONAL PORTRAIT GALLERY

Self Portrait with pupil

LONDON, DIPLOMA GALLERY

The Painter, Wilton and Thury

"J. H. Mortimer" (ascribed to  
 Wilson)

## BRITISH PAINTING

MÜLLER, William James  
(1812-1845)

VICTORIA AND ALBERT MUSEUM, LONDON  
Coast Scene (1837)  
Italian Landscape (1843)

NATIONAL PORTRAIT GALLERY  
Self Portrait

TATE GALLERY

379 Eastern Landscape (1843)  
1040 River and Rocks [N.G.]  
1463 Eastern Street (1841)  
1474 Dredging on the Medway  
1565 Carnarvon Castle (1837)—  
*and over 60 Water-colours*

MANCHESTER

A large Collection

MULREADY, William (1786-1863)

VICTORIA AND ALBERT MUSEUM, LONDON  
Kensington Gravel Pits (1813)

Blackheath Park (1852)

The Seven Ages (1838)

The Fight Interrupted (1815)

First Love (1839)

John Sheepshanks (1838)

Brother and Sister (1836)

Choosing the Wedding Gown  
(1846)

The Sonnet (1839)

The Sailing Match

The Butt (1848)

Landscape with Cottages

The Convalescent from Waterloo

NATIONAL GALLERY OF IRELAND, DUBLIN

The Toy Seller

Bathers

NATIONAL PORTRAIT GALLERY

Varley, John

TATE GALLERY

393 The Last In (1835)  
395 Crossing the Ford (1842)  
396 The Younger Brother (1857)  
1038 A Snow Scene [N.G.]  
3 *Academy Studies*

MURRAY, Sir David, R.A.

TATE GALLERY

1614 My Love has gone a-Sailing  
(1883)

MYTENS, Daniel (1590-1642)

NATIONAL GALLERY

Marquis of Hamilton

HAMPTON COURT

Self Portrait

NASMYTH, Peter (1787-1831)

VICTORIA AND ALBERT MUSEUM, LONDON  
Landscape—Sir Philip Sidney's Oak  
Landscape, with Cottage and Brook  
(1819)

TATE GALLERY

380 A Cottage, formerly in Hyde  
Park (1807)

1916 The Severn off Portishead  
(1827)

NEWTON, Gilbert Stuart

(1794-1835)

VICTORIA AND ALBERT MUSEUM, LONDON  
Portia and Bassanio (1831)

Olivia's Return

Sir Walter Scott

NATIONAL GALLERY OF IRELAND, DUBLIN

Portrait of James Kenny

TATE GALLERY

353 Yorick and the Grisette  
(1830)

354 The Window (1829)

NICOL, Erskine (1825-1904)

VICTORIA AND ALBERT MUSEUM, LONDON  
Perfect Content (1856)

TATE GALLERY

1537 Wayside Prayer (1852)

1538 The Emigrants (1864)

NORTH, John William (1841-1924)

TATE GALLERY

1607 The Winter Sun (1891)

3519 Southern England (1868)

## SOME CHARACTERISTIC WORKS

**NORTHCOTE, James (1746-1831)**

VICTORIA AND ALBERT MUSEUM, LONDON

A Lady in a White Dress (1795)

A Little Girl nursing a Kitten (1795)

NATIONAL PORTRAIT GALLERY

Brunel, Sir M. I.

Exmouth, Viscount

**OPIE, John (1761-1807)**

BIRMINGHAM ART GALLERY

2584-'85 Detected Correspondence

LONDON, DIPLOMA GALLERY

168 Age and Infancy

177 Portrait of the Painter

GREENWICH HOSPITAL

104 Adml. Sir Borlase Warren

NOTTINGHAM ART MUSEUM

185 Girl and Cat

LONDON, GUILDHALL

Murder of James I of Scotland

Murder of Rizzio

NATIONAL GALLERY OF IRELAND, DUBLIN

Portrait of William Rowley, M.P.

Portrait of James Barry, R.A.

NATIONAL PORTRAIT GALLERY

Bartolozzi, Francesco

Betty, W. H. W.

Clarke, E. D.

Fuseli, Henry

Girtin, Thomas

Godwin, Mary Wollstonecraft

Opie, Mrs.

TATE GALLERY

1026 Troilus, Cressida and  
Pandarus

1167 Mary Godwin [N.G.]

1208 William Godwin

1408 Portrait of a Boy [N.G.]

2877 Mrs. S. W. Reynolds [N.G.]

4066 Edmund Lenthal Swifte

**ORCHARDSON, Sir William Quiller**  
(1835-1910)

TATE GALLERY

1519 Her First Dance (1884)

1520 The First Cloud (1887)

**ORCHARDSON, Sir William Quiller**

—*contd.*

1601 The "Bellerophon"

3212 Charles Moxon

3213 Mrs. Charles Moxon

LADY LEVER ART GALLERY

The Young Duke

MANCHESTER

Her Idol

EDINBURGH

Master Baby

Lady Orchardson

Voltaire

**OWEN, William (1769-1825)**

NATIONAL PORTRAIT GALLERY

Croker, J. W.

Horsley, William

Rosslyn, 1st Earl of

**PALMER, Samuel (1805-1881)**

TATE GALLERY

3312 The Bright Cloud

3697 Coming from Church (1830)

**PENNY, Edward (1714-1791)**

OXFORD, ASHMOLEAN MUSEUM

Death of Wolfe

Lord Granby relieving a soldier

**PETERS, Rev. Matthew William**  
(1742-1814)

NATIONAL PORTRAIT GALLERY

Self, with West, Robert

LONDON, DIPLOMA GALLERY

Children (1777)

**PETTIE, John (1839-1893)**

TATE GALLERY

1582 The Vigil (1884)

LONDON, DIPLOMA GALLERY

Jacobites

MANCHESTER ART GALLERY

Monmouth pleading for his Life

LIVERPOOL ART GALLERY

The Temple Gardens



## BRITISH PAINTING

PHILLIPS, Thomas (1770-1845)

NATIONAL PORTRAIT GALLERY

Arnold, Thomas

Blake, William

Byron, 6th Baron

Denham, Dixon

Faraday, Michael

Rogers, Samuel

PHILLIP, John (1817-1867)

TATE GALLERY

1534 The Promenade (1859)

1907 Gossips at a Well (1860)

1908 The Prison Window (1857)

LONDON, GUILDHALL

A Chat round the Brasero

LADY LEVER ART GALLERY

A Highland Lassie

PINWELL, George John (1842-1875)

LADY LEVER ART GALLERY

Gilbert à Becket's Troth

POOLE, Paul Falconer (1807-1879)

VICTORIA AND ALBERT MUSEUM, LONDON

The Rugged Path (1851)

Death of Cordelia (1858)

NATIONAL PORTRAIT GALLERY

Lytton, 1st Baron

TATE GALLERY

1091 The Vision of Ezekiel

LONDON, DIPLOMA GALLERY

Remorse

POTTER, Frank Huddlestone

(1845-1887)

TATE GALLERY

2108 A Music Lesson (1887)

2214 Little Dormouse

3342 Nothing to do

POYNTER, Sir Edward John

(1836-1919)

TATE GALLERY

1586 A Visit to Æsculapius (1880)

1948 Outward Bound

3320 Paul and Apollos (1872)

POYNTER, Sir Edward John—*contd.*

LIVERPOOL ART GALLERY

Faithful unto Death

MANCHESTER ART GALLERY

The Ides of March

PRINSEP, Valentine Cameron

(1838-1904)

TATE GALLERY

1570 Ayesha (1887)

LONDON, DIPLOMA GALLERY

La Revolution

LIVERPOOL ART GALLERY

Leonora di Mantua

RAEBURN, Sir Henry (1756-1823)

LONDON, DIPLOMA GALLERY

197 Boy and Rabbit

KEN WOOD

15 Sir George Sinclair, Bt. (as a boy)

VICTORIA AND ALBERT MUSEUM, LONDON

Rev. Alexander Dyce (as a boy)

NATIONAL GALLERY OF IRELAND, DUBLIN

Sir James Steuart-Denham

David, 11th Earl of Buchan

NATIONAL PORTRAIT GALLERY

Home, John

Mackenzie, Henry

Playfair, John

Sinclair, Sir John, Bart.

NATIONAL GALLERY

1146 Miss Mary Hepburn [N.G.]

1435 Colonel McMurdo [N.G.]

1837 Mrs. Lauzun (1795) [N.G.]

3880 Viscount Melville [N.G.]

3882 Miss Forbes [N.G.]

EDINBURGH, NATIONAL GALLERY

Mrs. Campbell of Ballimore

Mrs. Kennedy

Lord Newton

EDINBURGH, NATIONAL PORTRAIT

GALLERY

F. Horner

Neil Gow

John Wilson

## SOME CHARACTERISTIC WORKS

### RAEBURN, Sir Henry—*contd.*

Mrs. Hamilton  
Alexander Bonar, Esq.  
Mrs. Bonar  
Alexander Adam  
Major William Clunes  
Col. Alastair Macdonell  
Self Portrait  
Mrs. Finlay

FITZWILLIAM MUSEUM, CAMBRIDGE  
W. Glendouwyn

### RAMSAY, Allan (1713-1784)

NATIONAL GALLERY OF IRELAND, DUBLIN

Sir John Tyrrell

NATIONAL PORTRAIT GALLERY

Chesterfield, 4th Earl of  
Ramsay, Allan

TATE GALLERY

4083 Portrait of a Man

EDINBURGH, NATIONAL GALLERY

J. J. Rousseau

Mrs. Ramsay

Mrs. Bruce

Lady Manners

Lucy Duchess of Montrose

### REID, Sir George (1841-1913)

NATIONAL PORTRAIT GALLERY

Macdonald, G.

Smiles, Samuel

LIVERPOOL ART GALLERY

" Ian Maclaren "

MANCHESTER ART GALLERY

Rev. Alex Maclaren

### REINAGLE, Philip (1775-1862)

NATIONAL GALLERY OF IRELAND, DUBLIN

Lady Congreve and children.

### REYNOLDS, Sir Joshua (1723-1792)

BIRMINGHAM ART GALLERY

498 John Thomas, Bishop of  
Rochester

FOUNDLING HOSPITAL

68 Earl of Dartmouth

### REYNOLDS, Sir Joshua—*contd.*

KEN WOOD

16 Kitty Fisher as " Cleopatra "

17 Lady Mary Leslie

18 Lady Diana Beauclerk

20 Hon. Mrs. Tollemache

21 Lady Louisa Manners

24 Wm. Brummell and his brother

25 Angerstein Children

27 Sophia Heywood as " Hebe "

28 Master Philip Yorke

GREENWICH HOSPITAL

36 Adml. Viscount Bridport

48 Adml. Boscawen

140 Adml. Francis Holburne

168 Adml. John Gell

VICTORIA AND ALBERT MUSEUM, LONDON

Mrs. Thomas Whetham (1757)

Entrance to Mr. Thrale's Park

NATIONAL GALLERY OF IRELAND, DUBLIN

Robert, 2nd Earl of Northington

Charles, Earl of Bellamont

George, 1st Earl of Mount Ed-  
cumbe

Mrs. Francis Fortescue

Edmund Burke

George, 2nd Earl Temple and family

Parody on " School of Athens "

Three Caricatures

NATIONAL PORTRAIT GALLERY

Blackstone, Sir W. (early)

Chambers, Sir W.

Cumberland, Duke of (early)

Hamilton, Sir W.

Reynolds, Sir Joshua (2)

TATE GALLERY

78A The Holy Family (1788)  
[N.G.]

79 The Graces decorating Hymen  
(1773) [N.G.]

111 Lord Heathfield (1787) [N.G.]

143 Lord Ligonier (1760)

162 The Infant Samuel (c. 1776)

182 Heads of Angels (1787)  
[N.G.]

## BRITISH PAINTING

REYNOLDS, Sir Joshua—*contd.*

- 305 Sir Abraham Hume (1783)  
 306 Portrait of the Artist (1773)  
 307 The Age of Innocence (1788)  
     [N.G.]  
 681 Captain Robert Orme (1761)  
     [N.G.]  
 754 Two Gentlemen (1788)  
     [N.G.]  
 886 Admiral Keppel (1780)  
 887 Dr. Samuel Johnson (1772)  
 1259 Countess of Albemarle (1759)  
     [N.G.]  
 2077 Lady Cockburn and Her  
     Children (1773) [N.G.]

ASHMOLEAN MUSEUM, OXFORD

- Dr. Joseph Warton  
 Miss Keppel (Mrs. Thomas Meyrick)

DULWICH GALLERY

- Death of Cardinal Beaufort  
 The Infant Samuel  
 Mrs. Siddons as the "Tragic Muse"

WALLACE COLLECTION, LONDON

- Mrs. Richard Hoare with Infant Son  
 Mrs. Carnac  
 Miss Bowles  
 Nelly O'Brien

- The Strawberry Girl  
 Mrs. Robinson ("Perdita")

CAMBRIDGE, FITZWILLIAM MUSEUM

- Rockingham and Burke

RICHARDSON, Jonathan  
 (1665-1745)

NATIONAL PORTRAIT GALLERY

- Godolphin, 2nd Earl of  
 Richardson, Jonathan (3)  
 Vertue, George

RILEY, John (1646-1691)

NATIONAL PORTRAIT GALLERY

- Chiffinch, W.  
 Dugdale, Sir William  
 Grimston, Sir Harbottle  
 James II  
 Russell, William, Lord  
 Waller, Edmund

ROBERTS, David (1796-1864)

TATE GALLERY

- 401 Chancel of St. Paul at Antwerp  
 (1848)  
 2956 A Cathedral Porch (1829)

ROMNEY, George (1734-1802)

BIRMINGHAM ART GALLERY

- 1382 '85 Lady Holte

KEN WOOD

- 31 Countess of Albemarle and her  
 Son

- 32 Mrs. Musters  
 33 Miss Martindale  
 34 Mrs. Crouch  
 35 "The Spinstress"  
 36 Lady Hamilton "at Prayer"  
 37 Angelica Kauffman, R.A.  
 38 Lady Hamilton  
 39 Miss Linley  
 40 Lady Hamilton as a Vestal

GREENWICH HOSPITAL

- 56 Adml. Sir Chas. Hardy, Bt.  
 129 Vice-Adml. Sir Hyde Parker,  
 145 Adml. the Hon. John Forbes

NATIONAL GALLERY OF IRELAND, DUBLIN

- Titania, Puck, and Changeling  
 The Artist's Wife  
 Portrait of a Lady  
 Mrs. Edward White

NATIONAL PORTRAIT GALLERY

- Cowper, William  
 Cumberland, Richard  
 Flaxman, John  
 Raikes, Robert  
 Romney, George  
 Romney, Peter

TATE GALLERY

- 312 Lady Hamilton as a Bacchante:  
 Study (c. 1786)  
 1068 The Parson's Daughter  
     [N.G.]  
 1396 Mr. and Mrs. William Lin-  
     dow (1772)  
 1651 Mrs. Mark Currie (1789)

## SOME CHARACTERISTIC WORKS

ROMNEY, George—*contd.*

- 1667 Lady and Child (1782)  
[N.G.]  
1669 Lady Craven  
1906 Jacob Morland (1763)  
3400 The Beaumont Family  
(1776-1778) [N.G.]

DULWICH GALLERY

Joseph Allen  
William Hayley

WALLACE COLLECTION, LONDON  
Mrs. Robinson ("Perdita")

ROOKE, Thomas Matthews

TATE GALLERY

- 1624 The Story of Ruth (1876-  
1877)

BIRMINGHAM ART GALLERY

A large Collection of Water-colours

CAMBRIDGE, FITZWILLIAM MUSEUM  
Troyes

ROSSETTI, Gabriel Charles Dante  
(1828-1882)

VICTORIA AND ALBERT MUSEUM, LONDON  
The Day Dream (1880)

NATIONAL PORTRAIT GALLERY

Brown, Ford Madox

Rossetti, Christina, with her mother  
Rossetti, D. G.

TATE GALLERY

- 1210 Ecce Ancilla Domini (1850)  
[N.G.]

- 1279 Beata Beatrix  
2440 Sancta Liliis (1874)  
2685 Monna Pomona (1864)  
3053 The Beloved (1865-1866)  
3054 Monna Vanna (1866-1873)  
3055 Fazio's Mistress (1873)  
[N.G.]

- 3057 The Blue Closet (1857)  
3058 The Wedding of St. George  
and Princess Sabra (1857)

- 3059 The Tune of the Seven  
Towers (1857)

ROSETTI, Gabriel Charles Dante—  
*contd.*

- 3060 The Chapel before the Lists  
(1857-1864)  
3156 The Passover  
3532 Dantis Amor (1859)  
3827 Dr. Johnson at "The Mitre"  
4089 Roman de la Rose (1864)

LADY LEVER ART GALLERY

The Blessed Damozel (1874)  
Venus Palmero (1866)  
Pandora (1871)

BIRMINGHAM

Our Lady of Pity (post 1879)  
Proserpine (1882)  
The Boat of Love (1824)

OXFORD, ASHMOLEAN MUSEUM

Dante drawing an Angel (1853)

LIVERPOOL ART GALLERY

Dante's Dream (1870)

MANCHESTER ART GALLERY

Astarte Syriaca

ROTHENSTEIN, William

TATE GALLERY

- 3189 The Doll's House (1899)  
3844 Two Women (1894)  
3850 Jan Toorop (1896)

SADLER, Walter Dendy (1854-1923)

TATE GALLERY

- 1555 Thursday (1880)

SANDBY, Paul (1725-1809)

VICTORIA AND ALBERT MUSEUM, LONDON

Conway Castle (1798)  
View from Old Somerset House  
*And many Water-colours*

TATE GALLERY

- 1853 Edinburgh Castle (1750)  
1854 Carmarthen Castle  
1855 Part of the Banqueting Hall  
of the Royal Palace at Eltham

GLASGOW ART GALLERIES

The Terrace, Windsor, and other  
Water-colours



## BRITISH PAINTING

SANDYS, Frederick (1832-1904)

BIRMINGHAM ART GALLERY

Mrs. Sandys  
Autumn

Morgan-le-Fay  
And many drawings

OXFORD, ASHMOLEAN MUSEUM  
Gentle Spring (1865)

SANT, James (1820-1916)

TATE GALLERY

3671 Miss Martineau's Garden

SARGENT, John Singer  
(1856-1925)

NATIONAL PORTRAIT GALLERY

Gosse, Sir Edmund (1886)  
Hill, Octavia (1899)  
Patmore, Coventry (1894)  
Russell of Killowen, 1st Baron (1900)

TATE GALLERY

1615 Carnation, Lily, Lily, Rose  
(1887)  
2053 Ellen Terry (1889)  
3012 Ingram Bywater (1901)  
4102 Mme. Gautreau  
3044 Lord Ribblesdale (1902)  
4180 The Misses Hunter (1902)

LADY LEVER ART GALLERY

On his Holidays (1901)

SCOTT, Samuel (1710-1722)

TATE GALLERY

313 Old London Bridge [N.G.]  
314 Old Westminster Bridge  
1223 Part of Old Westminster  
Bridge [N.G.]

SHEE, Sir Martin Archer  
(1769-1850)

NATIONAL PORTRAIT GALLERY

Burdett, Sir Francis, Bart.  
Denman, 1st Baron  
Follett, Sir William  
Picton, Sir Thomas  
Popham, William  
Redesdale, 1st Baron

SHEE, Sir Martin Archer—*contd.*

Shee, Sir Martin Archer  
Turner, Sharon  
William IV

TATE GALLERY

368 Thomas Morton, Dramatist  
(1764-1838)

SICKERT, Walter Richard, A.R.A.

TATE GALLERY

3181 Portrait of George Moore  
3182 Café des Tribunaux, Dieppe

SLAUGHTER, Stephen (*d.* 1765)

NATIONAL GALLERY OF IRELAND, DUBLIN

A Lady and Child  
John Hoadley, Archbishop of Armagh

NATIONAL PORTRAIT GALLERY

Sloane, Sir Hans, Bart.

SOEST, Gerard (1600?-1681)

NATIONAL PORTRAIT GALLERY

Butler, Samuel  
Cartwright, Thomas  
Fairfax, 3rd Baron, and Lady

STARK, James (1794-1859)

TATE GALLERY

1204 The Valley of the Yare, near  
Thorpe, Norwich  
2164 Woody Landscape

STEER, Philip Wilson

TATE GALLERY

3668 Yachts (1893)  
4272 Toilet of Venus (1898)  
Mrs. Cyprian Williams (1898)

STEVENS, Alfred (1817-1875)

VICTORIA AND ALBERT MUSEUM, LONDON

Seven Designs for Decorative Panels  
Study of the Prophet Daniel

NATIONAL PORTRAIT GALLERY

Self Portrait

TATE GALLERY

1775 Mrs. Ann Collmann (*c.* 1854)  
[N.G.]  
1846 Isaiah (1862)

## SOME CHARACTERISTIC WORKS

STEVENS, Alfred—*contd.*

- 1922 Judith (1848)
- 1923 King Alfred and his Mother  
(c. 1848)
- 2132 John Morris Moore (c. 1840)
- 2198 Study "Maternity" (1858  
or later)
- 2212 Portrait of an Artist (c. 1840-  
1842)
- 2213 A Portrait (1835)
- 2737 Drawing of a Dead Child  
(1859)
- 2802-2849 Forty-eight Drawings  
for Dorchester House, Deysbrook,  
etc. (mostly fragmentary)
- 2939 William Blundel Spence  
And numerous studies
- 3392 Samuel Best (unfinished),  
(c. 1840)
- 3467 Mother and Child (1849)
- 3805 The Artist aged 14
- 4220 Samuel Pegler
- 4379 Miss Emma Pegler

STOKES, Adrian, R.A.

- TATE GALLERY
- 1623 Upland and Sky (1888)
- 1927 Autumn in the Mountains

STONE, Marcus (1840-1921)

- TATE GALLERY
- 1583 Il-y-en-a toujours un autre  
(1882)

STOREY, George Adolphus  
(1834-1919)

- TATE GALLERY
- 2861 My Mother (1874)
- 2993 My Father (1868)

STOTHARD, Thomas (1755-1834)

- TATE GALLERY
- 319 Cupid bound by Nymphs  
(1814)
- 1070 Cupids preparing for the  
Chase
- 1163 The Pilgrimage to Canter-  
bury

STOTT, Edward (1859-1918)

- MANCHESTER ART GALLERY
- The River Bank
- TATE GALLERY
- 3670 Changing Pastures

STOTT, William (1858-1900)

- LIVERPOOL
- Alps by Night
- MANCHESTER
- Summer's Day
- Awakening the Spirit of the Rose

STUART, Gilbert Charles  
(1755-1822)

- VICTORIA AND ALBERT MUSEUM, LONDON
- John Henderson as "Iago"
- NATIONAL GALLERY OF IRELAND, DUBLIN
- Portrait of a Lady
- William Burton Conyngham
- Edmond Sexton, Viscount Perry
- NATIONAL PORTRAIT GALLERY
- Copley, J. S.
- Hall, John
- Kemble, John Philip
- Siddons, Sarah
- West, Benjamin
- TATE GALLERY
- 217 William Woollett [N.G.]
- 220 John Hall [N.G.]
- 1480 Portrait of himself

STUBBS, George (1724-1806)

- VICTORIA AND ALBERT MUSEUM, LONDON
- Lions and Lioness (1776)
- Goose with outspread wings
- TATE GALLERY
- 1452 Gentleman holding his Horse
- 3529 Phaeton and Pair [N.G.]

THORNHILL, Sir James (1676-1734)

- NATIONAL PORTRAIT GALLERY
- Self Portrait
- NATIONAL GALLERY
- 1844 Life of S. Francis
- GREENWICH HOSPITAL
- Ceiling and Wall

## BRITISH PAINTING

TONKS, Henry

TATE GALLERY

- 3186 A Girl with a Parrot
- 3717 Rosamund and the Purple Jar

TUKE, Henry Scott, R.A.

TATE GALLERY

- 1613 August Blue (1894)
- 1618 All Hands to the Pumps  
(1889)

TURNER, Joseph Mallord William  
(1775-1851)

BIRMINGHAM ART GALLERY

6 *Water-colours.*

EGHAM, HOLLOWAY COLLEGE

- 43 Van Tromp's "Shallop" in the  
Scheldt

SOANE MUSEUM

Adml. Tromp's barge

LONDON, DIPLOMA GALLERY

- 64 Dolbaddern Castle, North Wales

KEN WOOD

- 41 Fishermen on a Lee Shore in  
squally weather

GREENWICH HOSPITAL

- 98 Battle off Cape Trafalgar

VICTORIA AND ALBERT MUSEUM, LONDON

Line-fishing off Hastings (1835)

Venice (1840)

St. Michael's Mount, Cornwall  
(1834)

East Cowes Castle, I.O.W. (1828)

NATIONAL PORTRAIT GALLERY

Self Portrait

*A Selection of the Turner Oils at the  
National Gallery and the Tate  
Gallery*

- 459 Moonlight (1798)
- 460 Buttermere (1798)
- 461 Coniston Falls (1798)
- 475 View of a Town (1798)
- 458 Self Portrait (1798)
- 464 Rizpah (c. 1800)
- 465 Mountain Scene (c. 1800)

TURNER, Joseph Mallord William—  
*contd.*

- 466 Welsh View (c. 1800)
- 470 The Tenth Plague of Egypt  
(1802)
- 471 Jason (1802)
- 469 Sea Piece (1802)
- 468 Clapham Common (1802)
- 472 Calais Pier (1802) [N.G.]
- 473 Holy Family (1803)
- 474 Sodom (1805)
- 476 Shipwreck (1805)
- 2302-13 Windsor sketches (1805-  
1810)
- 477 Garden of the Hesperides  
(1806)
- 478 Blacksmith's Shop (1807)
- 479 Sun rising through Mist (1807)  
[N.G.]
- 462 Landscape: Cattle (1808)
- 813 Fishing boats on a breeze  
(1808)
- 557 Richmond Bridge (1808)
- 480 Death of Nelson (1808)
- 481 Spithead (1808) [N.G.]
- 2698 Coast Scene (1808)
- 487 Landscape and Cattle (1809)
- 2680 Walton Bridges (1809)  
[N.G.]
- 483 London from Greenwich  
(1809)
- 496 Bligh Sands (1808)
- 485 Abingdon (c. 1810)
- 488 Apollo and the Python (1811)
- 489 Cottage and Avalanche (1811)
- 490 Hannibal (1812)
- 492 Frosty Morning (1813)  
[N.G.]
- 493 The Deluge (1813)
- 494 Dido and Æneas (1814)
- 495 Appulia in search of Appulus  
(1814)
- 497 Crossing the Brook (1815)  
[N.G.]
- 498 Dido building Carthage  
(1815) [N.G.]

## SOME CHARACTERISTIC WORKS

TURNER, Joseph Mallord William—  
*contd.*

- 500 Waterloo (1818)
- 501 Entrance to the Meuse (1819)
- 502 England: Richmond Hill (1819)
- 503 Rome from the Vatican (1820)
- 504 Arch of Titus (1820)
- 505 Bay of Baiæ (1823) [N.G.]
- 1993-4 Yacht racing (1827) [N.G. (1)]
- 519 Regulus (1828)
- 507 Vision of Medea (1828)
- 508 Ulysses deriding Polyphemus (1829) [N.G.]
- 559 Petworth (1829)
- 560 Chichester Channel (1829)
- 2701 Petworth: Sunrise (1829)
- 1988 Petworth Interior (1830?) [N.G.]
- 511 Orvieto (1830?)
- 2065 A Ship aground (1831)
- 512 Caligula's Palace
- 516 Childe Harold (1832)
- 369 The Prince of Orange at Torbay (1832)
- 517 Shadrach, Meshach, and Abednego (1832)
- 537 Van Tromp returning (1833)
- 370 Bridge of Sighs (1833)
- 558 Fire at Sea (1834)
- 518 Heidelberg Castle (1835)
- 520 Apollo and Daphne (1837)
- 522 Phryne (1838)
- 523 Agrippina and the Ashes of Germanicus (1839) [N.G.]
- 524 The Temeraire (1839) [N.G.]
- 527 Bridge of Sighs (1840) [N.G.]
- 526 The New Moon (1840)
- 528 Burial of Wilkie (1842)
- 529 The Exile and the Limpet (1842)
- 530 Snow Storm (1842)
- 531 Eve of the Deluge (1843)
- 532 Light and Colour (1843)

TURNER, Joseph Mallord William—  
*contd.*

- 535 Sun of Venice (1843) [N.G.]
- 538 Rain, Steam and Speed (1844)
- 536 Port Ruysdael (1844)
- 539 Sta. Maria della Salute (1844)
- 540 Ducal Palace (1844)
- 541-44 Venice: Noon, Sunset, Evening, Morning (1845)
- 545-6 Whalers (1846)
- 548 Queen Mab's Cave (1846) [N.G.]
- 550 The Angel standing in the Sun (1846)
- 551 Hero of a Hundred Fights (1847)
- 552 Æneas and Dido (1850)
- 553 Mercury and Æneas (1850)
- 555 Visit to the Tomb (1850)

*Late undated.*

- 1981 Norham
- 1986 Hastings
- 1989 Rocky Bay
- 1990 Sea Monster
- 2002 Sunrise
- 2066 Constantine's Arch

VANDERBANK, John (1694-1739)

NATIONAL PORTRAIT GALLERY

- Clarke, Samuel
- Montagu, 2nd Duke of, with 2nd Baron Tyrawley
- Newton, Sir Isaac
- Rysbrack, John Michael

DULWICH GALLERY

- A Lady in White (1738)

VAN DER MYN, Herman (1684-1741)

NATIONAL PORTRAIT GALLERY

- Handel, G. F.

VAN LOO, Jean Baptiste (1684-1745)

NATIONAL PORTRAIT GALLERY

- Cobham, 1st Viscount
- Mansfield, 1st Earl of
- Orford, 1st Earl of



## BRITISH PAINTING

VARLEY, John (1778-1842)

VICTORIA AND ALBERT MUSEUM, LONDON  
Landscape, and some 60 drawings

TATE GALLERY

- 1737 Sketch for a Sea-piece
- 1738 Fishing Boats in a Calm
- 4316 Near Duncombe Park
- 4317 Holy Island

VERELST, Willem (d. 1756?)

NATIONAL PORTRAIT GALLERY  
Dean, John

WALKER, Frederick (1840-1875)

NATIONAL PORTRAIT GALLERY  
Self Portrait

TATE GALLERY

- 1209 The Vagrants (1868)
- 1391 The Harbour of Refuge  
(1872)
- 3158 The Plough [N.G.]
- 3514 The Old Gate (1869)
- 3515 Philip in Church (Water-  
colour)

LADY LEVER ART GALLERY  
The Bathers (1867)

WALKER, Robert (1599-1658)

NATIONAL PORTRAIT GALLERY  
Cromwell, Oliver  
Faithorne, William  
Hampden, John

WALLIS, Henry (1830-1916)

TATE GALLERY  
1885 Death of Chatterton (1856)  
BIRMINGHAM ART GALLERY  
An Eastern Courtyard

WALTON, Henry (1746-1813)

NATIONAL PORTRAIT GALLERY  
Gibbon, Edward  
Lansdowne, 3rd Marquess of  
Palmer, John  
NATIONAL GALLERY  
2870 Plucking the Turkey

WARD, Edward Matthew  
(1816-1879)

VICTORIA AND ALBERT MUSEUM, LONDON  
Charles II and Nell Gwyn (1854)  
NATIONAL PORTRAIT GALLERY  
Maclise, Daniel

TATE GALLERY

- 430 Doctor Johnson waiting for an  
audience (1845)
- 431 The Disgrace of Clarendon
- 432 The South Sea Bubble (1847)

WARD, James (1769-1859)

VICTORIA AND ALBERT MUSEUM, LONDON  
Bulls Fighting  
Pegwell Bay

TATE GALLERY

- 386 The Council of Horses (1848)
- 688 Landscape with Cattle (1823)
- 1043 Gordale Scar
- 1158 Harlech Castle (1808) [N.G.]
- 1175 Regent's Park (1807)

WATSON-GORDON, Sir J. (1788-  
1864)

NATIONAL PORTRAIT GALLERY  
Baird, Sir David  
Dalhousie, Marquess of  
Molesworth, Sir William

EDINBURGH, NATIONAL GALLERY  
R. Gray  
A Lady

EDINBURGH, NATIONAL PORTRAIT  
GALLERY  
20 examples

WATERHOUSE, John William  
(1849-1917)

TATE GALLERY

- 1542 Saint Eulalia (1885)
- 1543 The Lady of Shalott (1888)

LADY LEVER ART GALLERY  
The Decameron

LIVERPOOL ART GALLERY  
Echo and Narcissus

MANCHESTER ART GALLERY  
Hylas and the Nymphs

## SOME CHARACTERISTIC WORKS

WATTS, George Frederick  
(1817-1904)

THE WATTS GALLERY, COMPTON, SURREY  
Memorial Collection

NATIONAL GALLERY OF IRELAND, DUBLIN  
The Hon. Mrs. Norton

NATIONAL PORTRAIT GALLERY  
A Collection of 43 Portraits, including:

Browning, Robert  
Carlyle, Thomas  
Crane, Walter  
Gladstone, W. E.  
Lawrence, 1st Baron  
Manning, Henry Edward  
Mill, John Stuart  
Morris, William  
Panizzi, Sir Anthony  
Rhodes, Cecil  
Roberts, Earl  
Rossetti, D. G.  
Shaftesbury, 7th Earl of  
Swinburne, A. C.  
Tennyson, 1st Baron  
Terry, Ellen  
Wright, Thomas

TATE GALLERY

1585 Psyche (1880)  
1630 Mammon (1885) [N.G.]  
1631 The Dweller in the Innermost  
1632 "For he had great possessions" (1895)  
1634 The Minotaur  
1636 Jonah (1885)  
1637 The Spirit of Christianity (1875)  
1638 Sic Transit Gloria Mundi (1892)  
1640 Hope (1885)  
1641 Love and Life (1885)  
1644 Eve Repentant  
1645 Love and Death [N.G.]  
1687 The All-Pervading  
1692 Love Triumphant (1900)

WATTS, George Frederick—*contd.*

1693 Time, Death, and Judgment (1881-1882)

1768 Clytie

1894 The Court of Death

1913 A Story from Boccaccio (1843-1847)

1920 Life's Illusions (1849)

1983 Echo (1843-1847)

LONDON, DIPLOMA GALLERY

"My punishment is greater"  
Death of Cain

LADY LEVER ART GALLERY

Una and the Knight

WEBSTER, Thomas (1800-1886)

VICTORIA AND ALBERT MUSEUM, LONDON

Sickness and Health (1843)

Returning from the Fair (1837)

A Village Choir (1847)

The Lesson (1831)

TATE GALLERY

426 The Truant (1836)

427 A Dame's School (1845)

WEST, Benjamin (1738-1820)

VICTORIA AND ALBERT MUSEUM, LONDON

The Choice of Hercules (1764)

NATIONAL GALLERY OF IRELAND, DUBLIN

Admiral Ommaney

TATE GALLERY

126 Pylades and Orestes

131 Christ healing the Sick

132 The Last Supper (1784)

KENSINGTON PALACE

Hannibal taking the oath

Regulus leaving Rome

Death of Epaminandas

Death of Wolfe

3 others

LONDON, DIPLOMA GALLERY

Christ blessing little children

WHEATLEY, Francis (1747-1801)

TATE GALLERY

Man with a dog

## BRITISH PAINTING

### WHEATLEY, Francis—*contd.*

NATIONAL GALLERY OF IRELAND, DUBLIN

A Child with a Dog

Mary's Dream

Mr. and Mrs. Richardson

The Volunteers Meeting in College  
Green, 1779

NATIONAL PORTRAIT GALLERY

Grattan, Henry

Phillip, Arthur

Wheatley, Francis

### WHISTLER, James Abbot McNeill (1834-1903)

TATE GALLERY

1959 Old Battersea Bridge (1877)

3418 The Little White Girl (1864)  
[N.G.]

3419 Nocturne—Black and Gold :  
(1833) [N.G.]

3420 Nocturne—Blue and Silver :  
[N.G.]

### WILKIE, Sir David (1785-1841)

LONDON, DIPLOMA GALLERY

Boys digging for Rats

VICTORIA AND ALBERT MUSEUM, LONDON

The Broken Jar (1816)

The Refusal (1814)

NATIONAL GALLERY OF IRELAND, DUBLIN

Napoleon and Pope Pius VII (1836)

Portrait of a Lady

NATIONAL PORTRAIT GALLERY

Raimbach, Abraham

Wilkie, Sir David

TATE GALLERY

99 The Blind Fiddler (1806)

122 Village Festival (1811)

231 Thomas Daniell (1838)

241 The Parish Beadle (1823)

328 The First Earring (1835)

331 Newsmongers (1812)

332 Peep-o'-day Boy's Cabin  
(1836)

894 The Preaching of Knox (1832)

4276 Mehmet Ali (1841)

### WILKIE, Sir David—*contd.*

EDINBURGH

Abbotsford Family (1817)

Knox dispensing the Sacrament

Sheep-washing (1817)

Pitlessie Fair (1804)

### WILSON, Benjamin

NATIONAL PORTRAIT GALLERY

Parsons, James

DULWICH GALLERY

A Lady (1753)

### WILSON, Richard (1714-1782)

CARDIFF MUSEUM

The White Monk

Carnarvon

Cilgerran

Coast Scene, Naples

Dinas Bran

DULWICH GALLERY

Lord Egremont

NATIONAL GALLERY OF IRELAND, DUBLIN

View near Rome

Solitude

Tivoli

NATIONAL PORTRAIT GALLERY

Ayscough, Francis

George III and Duke of York

TATE GALLERY

108 Ruins of the Villa of Mæcenas,  
Tivoli (1814) [N.G.]

110 Destruction of Niobe's  
Children

302 Arched Ruin [N.G.]

303 Hadrian's Villa (?) [N.G.]

304 Lake Avernus [N.G.]

1064 On the Wye [N.G.]

1290 Landscape with Bathers  
[N.G.]

2646 Italian Coast Scene [N.G.]

3727 A Venetian Gentleman  
(1751) [N.G.]

GREENWICH HOSPITAL

Admiral T. Smith

## SOME CHARACTERISTIC WORKS

WILSON, Richard—*contd.*

BIRMINGHAM ART GALLERY  
Lake Nemi

MANCHESTER ART GALLERY  
Welsh Valley

WINDUS, William Lindsay  
(1823-1907)

TATE GALLERY  
3597 Too Late (1858)  
3598 The Second Duchess  
3599 Flight of Henry VI from  
Towton

LIVERPOOL ART GALLERY  
Anne Askew in Prison  
Nude Studies  
The Surgeon's Daughter

WITHERINGTON, William  
Frederick (1785-1865)

VICTORIA AND ALBERT MUSEUM, LONDON  
The Hop Garden (1835)

WRIGHT, J. Michael (1625-1700)

NATIONAL PORTRAIT GALLERY  
Charles II.  
Chiffinch, Thomas  
Claypole, Elizabeth  
Hobbes, Thomas

WRIGHT, Joseph, of Derby  
(1734-1797)

DERBY ART MUSEUM  
(a) *Permanent Coll.*  
1 The Orrery  
2 The Air Pump (Tate Loan)  
3 The Alchymist (signed and dated  
1795)  
4 Large view of crater of Vesuvius  
(b) *Lent by Mrs. F. May Bemrose*  
10 Self Portrait  
11 His sister Hannah  
12 The Captive (from Sterne)  
13 Moonlight near Matlock

WRIGHT, Joseph, of Derby—*contd.*

(c) *Lent by Wood Trustees*  
16 Mrs. Hugh Wood  
17 The Wood children  
(d) *Lent by Rev. W. G. Clark  
Maxwell*  
6 Portraits of men in hunt coats  
(c. 1794)

BATH, HOLBURNE MUSEUM  
35 Portrait of Young Artist

NATIONAL PORTRAIT GALLERY  
Arkwright, Sir Richard  
Darwin, Erasmus  
Day, Thomas  
Wright, Joseph

NATIONAL GALLERY  
4132 Sir Brooke Boothby, Bart.  
(1781)

WYLLIE, William Lionel, R.A.  
(1851- )

TATE GALLERY  
1580 Toil, Glitter, Crime and  
Wealth on a Flowing Tide (1883)  
1697 The Battle of the Nile (1899)

YEAMES, William Frederick  
(1835-1918)

TATE GALLERY  
1609 Amy Robsart (1877)  
MANCHESTER ART GALLERY  
Prince Arthur and Hubert

ZOFFANY, Johann (1733-1810)

GREENWICH HOSPITAL  
57 Death of Capt. James Cook  
NATIONAL GALLERY OF IRELAND, DUBLIN  
Charles Macklin as "Shylock"  
David Garrick

NATIONAL PORTRAIT GALLERY  
Impey, Sir Elijah  
Zoffany, John

NATIONAL GALLERY  
1487 Thomas Gainsborough  
3678 Family Group



## APPENDIX II

A REPRESENTATIVE LIST OF MINIATURES IN THE PRINCIPAL COLLECTIONS OF WORKS  
BY N. HILLIARD; ISAAC AND PETER OLIVER; THE TWO HOSKINS AND SAMUEL COOPER.

### NICHOLAS HILLIARD (1547-1591)

- |   |  |
|---|--|
| National Portrait Gallery.  | <i>Queen Elizabeth</i> (1572).   |
| Victoria and Albert Museum.   | <i>Queen Elizabeth.</i><br><i>Queen Elizabeth.</i><br><i>Self Portrait</i> (1577).<br><i>Richard Hilliard</i> (1577).<br><i>Mrs. Holland</i> (1593).<br><i>Sir Christopher Hatton.</i><br><i>A Man</i> (full-length).<br><i>Countess of Nottingham.</i><br><i>Lady Hunsdon.</i>  |
| Louvre.   | <i>Edward Seymour, Duke of Somerset</i> (1560).  |
| Rijksmuseum.  | <i>Queen Elizabeth.</i><br><i>A Man</i> (1572).<br><i>A Man, aet. 24</i> (1572).<br><i>A Lady, aet. 52</i> (1572).<br><i>A Man, aet. 45</i> (1574).<br><i>Supposed Self Portrait</i> (1574).<br><i>Mrs. Hilliard</i> (1578).<br><i>1st Baron Hunsdon</i> (1605).<br><i>George Clifford, 3rd Earl of Cumberland</i> (full-length).                |
| Duke of Buccleuch. <sup>1</sup>   |  |
| Goulding lists the following as inscribed in the Hilliard manner and more probably by him than not. |  |
|   | <i>R. Hilliard</i> (1577).<br><i>Sir George Carey</i> (1581) (also ascribed to Oliver).<br><i>Edward Earl of Oxford?</i> (1588).<br><i>A Man, aet. 28</i> (1599).<br><i>A Man, aet. 62</i> (1601).<br><i>3rd Earl of Southampton?</i> (1603).<br><i>Lord Hunsdon?</i> (1605).<br><i>A Lady, aet. 19</i> (1608).<br><i>A Man, aet. 30</i> (1612). |
| Welbeck Abbey.  | <i>(12) Self Portrait, aet. 13</i> (1550). Signed.<br>Exhib. Manchester, 1857, B.14.<br><i>(13) A Man</i> (? John Harington). Signed.<br>Exhib. Manchester, 1857, B.39.  |

<sup>1</sup> See H. A. Kennedy, *Portrait Miniatures in the Buccleuch Coll.*: "The Studio," 1917, for many illustrations.

## LIST OF MINIATURES

Welbeck Abbey (*contd.*)

- (19) *Anne of Denmark*. Signed. Exhib. Manchester, 1857, B.28; Stuart Exhib., 1888-1889 (250).
  - (18) ? *Oliver, 1st Baron St. John of Bletsho*, aet. 35 (1571). Exhib. Manchester, 1857, B.20; B.F.A.C. 1926, D(1); Elizabethan Exhib., 1933 (471).
  - (6) ? *Mary, Queen of Scots*, aet. 31 (1573). Exhib. Manchester, 1857, B.33; Elizabethan Exhib., 1933 (463).
  - (8) *Mary, Queen of Scots*. Exhib. Mary Queen of Scots Exhib., Peterborough, 1887, K.20; Stuart Exhib., New Gallery, 1888-1889, 235-8; Elizabethan Exhib., 1933 (473).
  - (10) *Queen Elizabeth*. Exhib. Manchester, 1857, B.9; Elizabethan Exhib. 1933 (466).
  - (11) *Queen Elizabeth*. Exhib. Manchester, 1857, B.34; B.F.A.C., 1889, XXXII, 16; B.F.A.C., 1926, D.13; Elizabethan Exhib., 1933 (460).
  - (4) ? *Anne, Lady Hunsdon*. Exhib. B.F.A.C., 1899, XXXII, 13; Elizabethan Exhib., 1933 (496).
  - (15) *A Man of the St. John of Bletsho Family*, aet. 24 (1586). Exhib. Manchester, 1857, B.22; Elizabethan Exhib., 1933 (474).
  - (16) *Leonard Darr*, aet. 37 (1591). Exhib. Manchester, 1857, B.8; Elizabethan Exhib., 1933 (489).
  - (14) ? *Henry Carey, 2nd Earl of Monmouth*, aet. 20 (1616). Exhib. Manchester, 1857, B.23.
- Windsor Castle.
- (3) *Henry VII*, anno 1509, aet. 54.
  - (10) *Henry VIII*, 1536, aet. 46.
  - (12) *Edward VI*, aet. 14, Reg. 6.
  - (5) *Jane Seymour*, 1536, aet. 27.
  - (20) *Henry Wriothesley, Earl of Southampton*, anno 1603, aet. 30.
  - (23) *Queen Elizabeth in a Rose* (this is a tiny caprice).
  - (25) *Queen Elizabeth in a Jewel*.
  - (22) *Anne, Countess of Pembroke* (standing, full-length, a tiny work).
  - (43) *James I.*

## BRITISH PAINTING

### ISAAC OLIVER (c. 1562-1617)

- Victoria and Albert Museum. *Anne of Denmark.*  
*Richard Sackville, Earl of Dorset* (1616). Signed.  
 Full-length.  
*A Man.* Signed.  
*Sir Arundel Talbot* (1596). Signed.  
*A Young Man with Flame Background.*
- The Duke of Buccleuch. *Lady Arabella Stuart.*  
*Henry, Prince of Wales.* Signed.  
*Sir Edward Osborne?*  
*Queen Elizabeth?* Signed.  
*Lucy Harington, Countess of Bedford.* Signed.  
*Sir John Clench* (1583). Signed.
- Windsor Castle. (24) *Sir Philip Sydney* (seated, full-length).  
 (21) *Dr. Donne.* 1616. Signed.  
 (29) *Self Portrait.*  
 (31) *Philip, Earl of Arundel.* Signed. 15...  
 (42) *Anne of Denmark.* Signed. "Servo per regnare."  
 (56) *Henry, Prince of Wales.* Signed.  
 (59) *Henry, Prince of Wales.* Signed.  
 (69) *Henry, Prince of Wales.* Replica of 56.
- Welbeck Abbey. (24) *A Man.* Signed. Elizabethan Exhib., 1933 (486).  
 (28) *A Man called Earl of Arundel.* Signed. Exhib. Manchester, 1857, B.19; B.F.A.C., 1889, XXXII, 25; B.F.A.C., 1926 (25) D.  
 (29) *A Lady.* Signed. Exhib. Stuart Exhib., 1889 (254).  
 (30) *Elizabeth Bruges (?)*. Signed.  
 (32) *A Man.* Signed.  
 (34) "*The Prodigal Son.*" Signed.  
 (22) *Mrs. Oliver.* Exhib. Manchester 1857, B.30; Grafton Gallery, 1894 (489).  
 (23) *Isaac Oliver the Younger.* Exhib. Manchester, 1857, B.32.  
 (25) *Viscount Wimbledon (?)*. Exhib. Manchester, 1857, B.27; B.F.A.C., 1889, XXXII, 9; B.F.A.C., 1926 (3).  
 (27) *Sir R. Leveson.* Exhib. Manchester, 1857, B.16.  
 (33) *Prince Charles.* Exhib. Manchester, 1857, B.17.

## LIST OF MINIATURES

### PETER OLIVER (1594?-1647)

- |                             |  |
|-----------------------------|--|
| Windsor Castle.             | (60) <i>Charles I</i> signed 16 . . }<br>(61) <i>Charles I</i> signed 162 . } all as a youth.<br>(62) <i>Charles I</i> signed }<br>(70) <i>Charles I</i> signed 162 . }<br>(74) <i>Elizabeth, Queen of Bohemia.</i> Signed 1621.   |
| Victoria and Albert Museum. | <i>Tarquin and Lucretia.</i> Signed. }<br><i>Flight into Egypt</i> (1628). Signed. } Copies.<br><i>A Young Man.</i> Signed. }<br><i>Elizabeth of Bohemia.</i> Signed. }<br><i>Isaac Casaubon.</i> Signed. }<br><i>William, Earl of Pembroke.</i> Signed. }<br><i>Elizabeth of Bohemia.</i> Signed. }<br><i>Sir Francis Nethersole.</i> Signed. }<br><i>Marquis del Vasto</i> (1629). Signed. }<br><i>Jupiter and Antiopé</i> (1633). Signed. }<br><i>Education of Cupid</i> (1634). Signed. }<br><i>The Lovers</i> (1637). Signed. }<br><i>St. Luke</i> (1639). Signed. }<br><i>Virgin and Child and St. John</i> (1640). }<br>Signed. } |
| Welbeck Abbey.              | (39) <i>Edmund Waller.</i> Signed.<br>Exhib. Manchester, 1857, B.12.<br>(40) <i>Sir Robert Harley.</i> Signed.<br>Exhib. Manchester, 1857, A.18.   |

### HOSKINS, FATHER AND SON (d. 1664?)

- |                             |  |
|-----------------------------|--|
| Windsor.                    | (35) <i>Lucius Cary, Viscount Falkland.</i> Signed.<br>(38) <i>Robert Carr, Earl of Somerset.</i> Signed.<br>(65) <i>Elizabeth Cromwell.</i> Signed.<br>(71) <i>A Lady with red hair.</i> Signed.<br>(73) <i>A Man with long hair,</i> 1657. Signed.<br>(67) <i>Charles I</i> (middle-aged). |
| Victoria and Albert Museum. | <i>A Man.</i> Signed.<br><i>Edward, 4th Earl of Dorset.</i> Signed.<br><i>Lady Catherine Howard.</i> Signed.<br><i>A Lady.</i> Signed.<br><i>Sir George Heron.</i> Signed.   |
| Duke of Buccleuch.          | <i>John Hoskins?</i> Signed.<br><i>Sir B. Rudyerd.</i> Signed.<br><i>Countess of Suffolk.</i> Signed.<br><i>Robert Carr, Earl of Somerset.</i> Signed.<br><i>Earl of Thanet.</i> Signed.   |



## BRITISH PAINTING

- Duke of Buccleuch (*contd.*). *Sir John Suckling*. Signed.  
*Sir John Suckling* (1644). Signed.  
*Earl of Holland*. Signed.  
*Earl of Lindsey* (1638). Signed.  
*John, Earl of Bristol* (1642). Signed.  
*A Palatine Princess* (1644). Signed.  
*Mary, Princess of Orange* ? (1644). Signed.  
*A Lady* (1645). Signed.  
*Richard Cromwell* (1646). Signed.  
*General Davison* (1646). Signed.  
*Rachel, Countess of Southampton* ? (1648). Signed.  
*Elizabeth, Countess of Southampton* ? (1650).  
 Signed.  
*Lady Anne Barrington* (1653). Signed.  
*A Man* (1656). Signed.  
*Algernon Sidney* (1659). Signed.  
 Welbeck Abbey. (42) *Lady Shirley* ? Signed.  
 (43) *George, 1st Duke of Buckingham*. Signed.  
 (159) *Elizabeth, Lady Mansfield*. 1665. Signed.

## SAMUEL COOPER (1609-1672)

- National Portrait Gallery. *General Fleetwood*.  
 Victoria and Albert Museum. *Charles II* (young).  
*A Lady* (1648). Signed.  
*Man in Armour* (1650). Signed.  
*A Man (olim Thomas May)* (1653). Signed.  
*Henrietta, Duchess of Orleans*. Signed.  
*Self Portrait* (1657). Signed.  
*Edward, 1st Earl of Sandwich* (1659). Signed.  
*Sir Samuel Moreland, Bart.*  
 ? *Edward, 1st Earl of Sandwich* (1669). Signed.  
 Wallace Collection. *Charles II*.  
*A Lady*.  
 Fitzwilliam Mus., Cambridge. *Rev. Stainsmore* (1657).  
 Ashmolean Mus., Oxford. *Man in a Lace Collar* (1640 ?). Signed ?  
*Man in Armour* (1667).  
*Thomas Alcock* (chalk).  
 Welbeck Abbey. (59) *Abraham Cowley* (1653). Signed. Exhib.  
 Shakespeare Exhib., Stratford, 1864 (279).  
 (65) *Anne, Lady Holles* (1654). Signed.  
 (58) *John, 2nd Earl of Clare* (1656). Signed.  
 (55) *Sir Thomas Tomkyns* (1661). Signed.  
 (71) *Mrs. Cooper* (c. 1655).  
 (60) *Sir Freschville Holles* (1669). Signed.  
 (62) *Henry Sidney, Earl of Romney* (1669). Signed.

## LIST OF MINIATURES

- Welbeck Abbey (*contd.*).  
 (61) *Anne, Lady Pye* (c. 1655). Signed.  
 (54) *A Man* (c. 1645-1650). Signed.  
 (53) *A Man* (c. 1645-1650). Signed.  
 (64) *Sir Henry Vane* (c. 1645-1650).  
 (56) *Charles II* (c. 1663). Signed.  
 (57) *A Man* (c. 1663). Signed.  
 (63) *Young Man* (c. 1662).  
 (67) *Sir Edward Harley* (c. 1654).  
 (68) *Archbishop Sheldon* (c. 1663).  
 (69) *Richard, Earl of Arran* (c. 1665).  
 (70) *Barbara, Countess of Suffolk* (c. 1663).  
 (81) *Robert Walker*. ? Signed and dated 1644 on  
 the back.
- Windsor Castle.  
 (86) *Edward Montagu, Earl of Sandwich*.  
 (88) *Elizabeth Claypole* ? Signed 1648.  
 (89) *General Monck*. Large bust, full-front.  
 (91) *Frances, Duchess of Richmond*. Large.  
 (93) *Mary, Princess of Orange*. Signed 1661.  
 (107) *Princess Elizabeth*.  
 (108) *Charles II*. Signed 1667.  
 (113) *Catherine of Braganza*. Large.  
 (115) *James, Duke of Monmouth*. Large: as a  
 child.  
 (117) *Barbara Villiers, Lady Castlemaine*. Large.  
 (119) *Sir John King*.  
 (123) *James II*.  
 (125) *Unknown Man*. c. 1645-1650.  
 (127) *Mary, Princess of Orange*.  
 (128) *Frances, Duchess of Richmond*. Signed,  
 16...
- Duke of Buccleuch.  
*Princess Mary* (1647). Signed.  
*Elizabeth, Countess of Southampton* ? (1647)  
 Signed.  
*Lady Mary Fairfax* (1650). Signed.  
*Sir Adrian Scrope* (1650). Signed.  
*Mrs. Cromwell* (1651). Signed.

## APPENDIX III

### LIST OF SOME OF THE PRINCIPAL BRITISH PAINTINGS IN AMERICAN COLLECTIONS

BONINGTON	<i>Landscape with Bridge</i> (882)	Philadelphia Museum, John G. Johnson Collection
	<i>View of the Beach</i> (883)	" " "
	<i>Landscape in Normandy</i>	Philadelphia, The Museum
	<i>Coast Scene, Normandy</i>	Philadelphia Museum, McFadden Collection
	<i>Scene from Gil Blas</i>	Boston, Mass., The Museum of Fine Arts
	<i>The Visit</i>	" " "
	<i>Man on Horseback</i>	" " "
	<i>The Wreck</i>	" " "
	<i>Sea Coast</i>	New York, Metropolitan Museum of Art
	<i>Sea Shore</i>	" " "
	<i>Rouen</i>	Cincinnati, Taft Museum
CONSTABLE	<i>Gandish Cottage</i> (851)	Philadelphia Museum, John G. Johnson Collection
	<i>Cottage on the Stour</i> (852)	" " "
	<i>View from Highgate</i> (853)	" " "
	<i>Bridge on the Mole</i> (854)	" " "
	<i>Woodland Scene</i> (855)	" " "
	<i>Sunset</i> (856)	" " "
	<i>Afternoon on the River. 1810</i> (857)	" " "
	<i>The Spaniards, Hampstead</i> (858)	" " "
	<i>Hilly Country</i> (859)	" " "
	<i>Bergholt Common, Rain Coming Up</i> (860)	" " "
	<i>Marine</i> (861)	" " "
	<i>Villa on the Heights</i> (862)	" " "
	<i>Hampstead Heath</i> (864)	" " "
	<i>Weymouth Bay</i> (865)	" " "
	<i>View on River Stour</i> (866)	" " "
	<i>Beach near Yarmouth</i> (867)	" " "
	<i>Rising Moon</i> (868)	" " "
	<i>Chain Pier, Brighton</i> (869)	" " "
	<i>Brighton Pier</i> (870)	" " "
	<i>Dell Scene, Helmingham Park</i> (871)	" " "
	<i>Portrait of a Girl, said to be Artist's daughter</i> (872)	" " "
	<i>Master Crosby</i> (873)	" " "

## BRITISH PAINTINGS IN AMERICAN COLLECTIONS

CONSTABLE	<i>Flatford Mill</i>	Elkin's Park, Widener Collection
(contd.)	<i>Wivenhoe Park</i>	" " "
	<i>The White Horse</i>	" " "
	<i>The Lock, Dedham</i>	Philadelphia Museum, McFadden Collection
	<i>Hampstead Heath—Storm</i>	" " "
	<i>The Dell at Helmingham</i>	" " "
	<i>Rochester Castle</i>	Boston, Mass., The Museum of Fine Arts
	<i>Borrowdale (Water-colour)</i>	" " "
	<i>Landscape</i>	" " "
	<i>Dedham Lock</i>	" " "
	<i>East Bergholt</i>	" " "
	<i>Near Rochester</i>	" " "
	<i>Weymouth Bay</i>	" " "
	<i>Stoke by Nayland</i>	Chicago, The Art Institute
	<i>Hampstead Heath</i>	Cleveland, The Museum
	<i>View on the Stour (1822)</i>	Pasadena, California, Huntington Library and Art Gallery
	<i>View on the Stour (Sketch)</i>	" " "
	<i>Dedham</i>	Cincinnati, Taft Museum
	<i>Glebe Farm and Langham Church</i>	New York, Metropolitan Museum of Art
	<i>Mrs. Pulham</i>	" " "
	<i>Salisbury Cathedral</i>	New York Metropolitan Museum of Art (loan)
	<i>Tottenham Church</i>	" " "
	<i>Stoke by Nayland (Sketch)</i>	" " "
	<i>Salisbury Cathedral</i>	New York, Frick Collection
	<i>Scene on the Stour: the White Horse</i>	New York, Pierpont Morgan Collection
	<i>Near Dedham (Sketch)</i>	Northampton, Mass., Smith College Museum of Art (Harkness loan)
	<i>Landscape</i>	" " "
	<i>Hadleigh Castle</i>	" " "
CROME	<i>Village Glade (Large)</i>	New York, Mrs. Satterlee (ex Pierpont Morgan) Collection
	<i>The Windmill, near Norwich</i>	Boston, Mass., The Museum of Fine Arts
	<i>On the Stour</i>	" " "
	<i>Blacksmith's Shop, Hingham</i>	Philadelphia Museum, McFadden Collection
	<i>Woody Landscape, Colney</i>	" " "
	<i>Old Mill</i>	Philadelphia Museum, Elkin's Collection



## BRITISH PAINTING

CROME ( <i>contd.</i> )	<i>Hautbois Common</i>	New York, Metropolitan Museum of Art
ETTY	<i>The Corsair</i> (884)	Philadelphia Museum, John G. Johnson Collection
	<i>Reclining Figure</i>	Boston, Mass., The Museum of Fine Arts
	<i>The Graces</i>	New York, Metropolitan Museum of Art
GAINSBOROUGH	<i>Portrait of a Man</i> (832)	Philadelphia Museum, John G. Johnson Collection
	<i>George Coyte</i> (833)	" " "
	<i>Landscape with Windmill</i> (834)	" " "
	<i>Pastoral Scene</i> (835)	" " "
	<i>Classical Landscape</i>	Philadelphia Museum, McFad- den Collection
	<i>Rest by the Way</i>	" " "
	<i>River Scene</i>	Philadelphia Museum, Elkin's Collection
	<i>Lady Rodney</i>	Philadelphia Museum, McFad- den Collection
	<i>John Palmer</i>	Philadelphia Museum, Elkin's Collection
	<i>Mrs. Vernon</i>	" " "
	<i>Miss Linley</i>	" " "
	<i>Mrs. Judway</i>	Philadelphia Museum, Elkins Collection
	<i>Blind Man crossing a Bridge</i>	Boston, Mass., The Museum of Fine Arts
	<i>John Eld</i>	" " "
	<i>Mrs. Edmund Morton Pleydell</i>	" " "
	<i>Mary Gainsborough</i>	" " "
	<i>Portrait of a Man</i>	" " "
	<i>Mrs. Thomas Mathew</i>	" " "
	<i>Captain Thomas Mathew</i>	" " "
	<i>Lady Dunstanville</i>	Washington, Corcoran Gallery
	<i>Mrs. Philip Thicknesse</i> (signed)	Cincinnati Museum
	<i>Viscount Downe as a boy</i>	" " "
	<i>Lady Blackstone</i>	" " (loan)
	<i>The Tomkinson Boys</i>	Cincinnati, Taft Museum
	<i>Landscape, Figures and Cattle</i>	" " "
	<i>Duchess of Gloucester</i>	" " "
	<i>Sir Francis Bassett</i>	" " "
	<i>Carl Abel</i>	Pasadena, California, Hunting- ton Library and Art Gallery
	<i>Mrs. H. Beaufoy</i>	" " "
	<i>The Blue Boy</i>	" " "
	<i>Cottage Door</i>	" " "
	<i>Anne, Duchess of Cumberland</i>	" " "

# BRITISH PAINTINGS IN AMERICAN COLLECTIONS

GAINSBOROUGH	<i>Mrs. Henry Fane</i>	Pasadena, California, Hunting-
(contd.)	<i>Lord Ligonier</i>	ton Library and Art Gallery
	<i>Lady Ligonier</i>	" " "
	<i>Mrs. Meares</i>	" " "
	<i>Lady Petre</i>	" " "
	<i>Duchess of Devonshire</i>	New York, Mrs. Satterlee (ex Pierpont Morgan) Collection
	<i>Romantic Woody Landscape</i>	New York, Public Library
	<i>The Artist's Daughter, Margaret</i>	New York, Metropolitan Museum of Art
	<i>Mrs. Grace Dalrymple Elliott</i>	" " "
	<i>Ignatius Sancho</i>	Ottawa
	<i>The Revd. William Stevens</i>	"
	<i>Count Romford</i>	Harvard University
	<i>Lord Dunstanville</i>	Washington, Corcoran Gallery
	<i>Miss Evans</i>	New York, J. Pierpont Morgan Collection
	<i>Lady Gideon</i>	" " "
	<i>Mrs. Tennant</i>	" " "
	<i>Miss Linley and Thomas Linley</i>	" " "
	<i>Mrs. Hatchett</i>	New York, Frick Collection
	<i>Lady Innes</i>	" "
	<i>Hon. Frances Duncombe</i>	" "
	<i>Mrs. Baker</i>	" "
	<i>The Mall</i>	" "
	<i>Landscape, Church</i>	New York, Metropolitan Museum of Art
	<i>Miss Sparrow</i>	" " "
	<i>Wood Gatherers</i>	" " "
	(with Dupont)	" " "
	<i>Peasant Child and Cat</i>	" " "
	(with Dupont)	" " "
	<i>The Earl of Darnley</i>	Elkin's Park, Widener Collection
	<i>Mrs. Graham</i>	" " "
	<i>Marquis of Lansdowne</i>	" " "
	<i>Mrs. Methuen</i>	" " "
	<i>Countess of Bristol</i>	Chicago, The Art Institute
	<i>Skirts of the Wood</i>	" "
	<i>James Bouchier</i>	Pittsburgh, The Carnegie In- stitute
	<i>View in Suffolk</i>	St. Louis City Museum
	<i>Count Rumford</i>	Cambridge, Mass., Harvard University, Fogg Art Museum
	<i>Mrs. Provis</i>	Rochester University
	<i>Gainsborough's Daughters</i>	Worcester, The Museum
	<i>Grand Landscape</i>	" "
	<i>Juliet Mott</i>	Mrs. H. Harding Collection

## BRITISH PAINTING

HARLOW	<i>Lady Boughton</i>	Pittsburgh, The Carnegie Institute
	<i>Mrs. Weddell and Children</i>	Philadelphia Museum, McFadden Collection
	<i>The Leader Children</i>	" " "
	<i>The Misses Leader</i>	" " "
	<i>Mrs. R. Wellesley</i>	New York, Metropolitan Museum
HOGARTH	<i>Family Portrait (822)</i>	Philadelphia Museum, John G. Johnson Collection
	<i>Mrs. Butler (823)</i>	" " "
	<i>Wanstead Assembly</i>	Philadelphia Museum, McFadden Collection
	<i>The Fountaine Family</i>	" " "
	<i>Mrs. Mary Edwards</i>	New York, Frick Collection
	<i>The Lady's Last Stake</i>	New York, Pierpont Morgan Collection
	<i>William James</i>	Worcester, The Museum
HOPPNER	<i>John Herring</i>	Ottawa
	<i>The Countess Waldegrave</i>	Boston, Mass., The Museum of Fine Arts
	<i>Miss Home</i>	Pittsburgh, Carnegie Institute
	<i>Master John Orde</i>	" " "
	<i>Samuel Brandham</i>	Philadelphia Museum, Stotesbury Collection (loan)
	<i>Mrs. Jordan</i>	" " "
	<i>The Tambourine Girl</i>	" " "
	<i>Portrait of a Young Man (842)</i>	Philadelphia Museum, John G. Johnson Collection
	<i>Miss Morris (843)</i>	" " "
	<i>Mrs. Hoppner</i>	Philadelphia Museum, McFadden Collection
	<i>Susanna Gill</i>	Philadelphia Museum, Elkin's Collection
	<i>The Hoppner Children</i>	Elkin's Park, Widener Collection
	<i>Lady Georgiana Gordon</i>	New York, Metropolitan Museum of Art
	<i>Mrs. Bache</i>	" " "
	<i>Mrs. Fitzherbert</i>	" " "
<i>The Ladies Bligh</i>	New York, Frick Collection	
<i>Miss Byng</i>	" " "	
<i>Godsal Children "The Setting Sun"</i>	New York, Mrs. Satterlee (ex Pierpont Morgan) Collection	
<i>Mrs. Whaley</i>	Pierpont Morgan Collection	
<i>Miss Coussmaker</i>	Cincinnati, Taft Museum	
<i>Mrs. Parkyn</i>	" "	

# BRITISH PAINTINGS IN AMERICAN COLLECTIONS

LAWRENCE	<i>John Julius Angerstein</i>	Boston, Mass., The Museum of Fine Arts
	<i>William Locke</i>	" " "
	<i>George IV</i>	" " "
	<i>Charles J. Fox</i>	" " "
	<i>John Philip Kemble</i>	" " "
	<i>Lady Margaret</i>	" " "
	<i>Miss Carrington</i>	" " "
	<i>Lady Leicester and her Son</i>	" " "
	<i>Sir Uvedale Price</i>	" " "
	<i>Miss Howard</i>	Rhode Island, The Museum
	<i>Mrs. Wolff</i>	Chicago, Art Institute
	<i>Captain Stewart</i>	St. Louis City Museum
	<i>Miss Kemble</i>	" "
	<i>Benjamin West</i>	Hartford, Wadsworth Athenæum
	<i>Lady Robinson</i>	Elkin's Park, Widener Collection
	<i>Lady Maria Cunyngham</i>	Philadelphia Museum, Stotesbury Collection (loan)
	<i>Miss Caroline Upton</i>	" " "
	<i>Hon. Sophia Upton</i>	" " "
	<i>Miss Maria Cunyngham (Lady Aleyne)</i>	" " "
	<i>Col. John Powel</i>	" " "
	<i>Earl of Ripon</i>	" " "
	<i>Mrs. Thompson and her Son Lord Sydenham</i>	" " "
	<i>Lady Shaw</i>	" " "
	<i>Miss West</i>	Philadelphia Museum, McFadden Collection
	<i>George IV</i>	" " "
	<i>Admiral Lord Sotheran</i>	Rochester University
	<i>Rev. William Pennicott</i>	New York, Metropolitan Museum of Art
	<i>The Calmady Children</i>	" " "
	<i>Lady Ellenborough</i>	" " "
	<i>J. J. Angerstein</i>	Cincinnati Museum
	<i>Mrs. Francis Gregg and her Son</i>	" "
	<i>Thomas Taylor</i>	Ottawa
	<i>Sir Alexander Mackenzie</i>	"
	<i>Miss Croker</i>	New York, J. Pierpont Morgan Collection
	<i>Nellie Farren</i>	" " "
	<i>Lady Peel</i>	New York, Frick Collection
	<i>A Young Lady in a Turban</i>	Washington, Corcoran Gallery
	<i>Benjamin West</i>	Hartford, Wadsworth Athenæum
	<i>Study for above</i>	Cleveland Museum



## BRITISH PAINTING

LAWRENCE ( <i>contd.</i> )	<i>"Little Red Riding Hood"</i>	Pasadena, California, Huntington Library and Art Gallery
	<i>Mrs. Cunliffe Offley</i>	" " "
	<i>"Pinkie"</i>	" " "
MORLAND, GEORGE	<i>The Carter</i> (844)	Philadelphia Museum, John G. Johnson Collection
	<i>The Lane</i> (845)	" " "
	<i>Two Terriers</i> (846)	" " "
	<i>Old Coaching Days</i>	Philadelphia Museum, McFadden Collection
	<i>The Happy Cottagers</i>	" " "
	<i>Fruits of Early Industry and Economy</i>	" " "
	<i>Interior of a Farm</i>	Philadelphia, Elkin's Collection
	<i>Landscape</i>	Boston, Mass., The Museum of Fine Arts
	<i>Village Fair</i>	Rhode Island School of Art
	<i>Marine View, Isle of Wight</i>	New York, Public Library
	<i>Pigs in a Fodder Yard</i>	" "
	<i>Revenue Cutter chasing a Smuggler</i>	" "
	<i>The Warrener</i>	Washington, Corcoran Gallery
	<i>Farmyard Scene</i>	Worcester, The Art Museum
	<i>Sportsman giving Alms</i>	Elkin's Park, Widener Collection
	<i>Death of the Fox</i>	" " "
RAEBURN	<i>Colonel Macdonald</i>	Philadelphia, The Museum
	<i>Mrs. John McCall</i>	Philadelphia Museum, Elkin's Collection
	<i>Boy with a Mask</i>	Philadelphia Museum, John G. Johnson Collection
	<i>Lady in a Red Cloak</i>	Philadelphia Museum, Stotesbury Collection
	<i>Mrs. Andrew Hay</i>	" " "
	<i>Portrait of a Gentleman</i>	Philadelphia Museum, McFadden Collection
	<i>Mrs. Lawrie of Woodlea</i>	" " "
	<i>Master Thomas Bissland</i>	" " "
	<i>Master John Campbell</i>	" " "
	<i>Mr. Lawrie</i>	" " "
	<i>Alex Shaw</i>	" " "
	<i>A Gentleman</i>	" " "
	<i>Lady Elibank</i>	" " "
	<i>Lady Belhaven</i>	New York, Public Library
	<i>T. P. Baillie</i>	Boston, Mass., The Museum of Fine Arts
	<i>The Rt. Hon. Charles Hope</i>	" " "

# BRITISH PAINTINGS IN AMERICAN COLLECTIONS

RAEBURN	<i>Robert Hay, of Drumelzier</i>	Boston, Mass., The Museum of Fine Arts
(contd.)	<i>Dr. Welsh Tennent</i>	Chicago, Art Institute
	<i>Alex. Munro</i>	Columbus Gallery, Ohio
	<i>John Harvey of Castle Semple</i>	Pittsburgh, Carnegie Institute
	<i>Kirkman Finley</i>	St. Louis City Museum
	<i>Sir David Dundas</i>	" "
	<i>Captain John Smart</i>	" "
	<i>Mrs. Cragie Halkett</i>	" "
	<i>Mrs. Johnston</i>	Rochester University
	<i>General Hay MacDowall</i>	" "
	<i>Edward Satchwell Fraser</i>	Cincinnati, Taft Museum
	<i>Jane Fraser Tytler</i>	" "
	<i>Elphinstone Children</i>	Cincinnati Museum
	<i>Dr. Blake</i>	New York, Metropolitan Museum of Art
	<i>Miss Ross</i>	New York, Pierpont Morgan Collection
	<i>Lady Maitland</i>	" " "
	<i>Mr. Cruickshank</i>	New York, Frick Collection
	<i>Mrs. Cruickshank</i>	" "
	<i>The Drummond Children</i>	New York (Harkness Loan), Metropolitan Museum
	<i>William Forsyth</i>	New York, Metropolitan Museum of Art
	<i>William Blair</i>	Pasadena, Huntington Library and Art Gallery
	<i>Lord Glenlee</i>	" " "
REYNOLDS,	<i>John Dunning, Lord Ashburton</i>	Philadelphia Museum, John G. Johnson Collection
SIR JOSHUA	(826)	" " "
	<i>Self Portrait (827)</i>	" " "
	<i>Portrait of a Nobleman (828)</i>	" " "
	<i>Sir William Yonge (829)</i>	" " "
	<i>Portrait of a Lady (830)</i>	" " "
	<i>Infant Hercules strangling the Serpents (831)</i>	" " "
	<i>Master Bunbury</i>	Philadelphia Museum, McFad- den Collection
	<i>Lady Cornwall</i>	Ekin's Park, Widener Collection
	<i>Lady Betty Hamilton</i>	" " "
	<i>Miss Louisa Payne</i>	Boston, Mass., The Museum of Fine Arts
	<i>The Banished Lord</i>	" " "
	<i>Mrs. Palk</i>	" " "
	<i>Miss Morris</i>	" " "
	<i>The Countess of Delaware</i>	" " "
	<i>A Young Girl</i>	" " "

## BRITISH PAINTING

REYNOLDS ( <i>contd.</i> )	<i>Mrs. Yates</i>	Boston, Mass., The Museum of Fine Arts
	<i>Mrs. Mary Robinson as Contem- plation</i>	" " "
	<i>Lord Anson</i>	" " "
	<i>Lady Scott</i>	" " "
	<i>A Lady</i>	" " "
	<i>The Virgin and Child with S. John</i>	" " "
	<i>Mrs. Payne Galwey and Son</i>	New York, Pierpont Morgan Collection
	<i>George, Lord Malden and Elizabeth Lady Capel</i>	" " "
	<i>Colonel Philip Honeywood</i>	The Institute, Minneapolis
	<i>Lord Brooke</i>	Rhode Island School of Art
	<i>Self Portrait</i>	Buffalo, Albright Art Gallery
	<i>Isabel d'Almada</i>	Washington, Corcoran Gallery
	<i>Frances, Marchioness Camden</i>	Pasadena, California, Hunting- ton Library and Art Gallery
	<i>Lady Diana Crosbie</i>	" " "
	<i>Georgiana, Duchess of Devonshire</i>	" " "
	<i>The Fortune Teller</i>	" " "
	<i>Fane, Countess of Harrington</i>	" " "
	<i>Mrs. Edwin Lascelles</i>	" " "
	<i>Miss Theresa Parker</i>	" " "
	<i>The Tragic Muse</i>	" " "
	<i>Lavinia, Countess Spencer and her Son</i>	" " "
	<i>Lady Sarah Bunbury, sacrificing</i>	Chicago, Art Institute
	<i>Rev. W. Mason</i>	" " "
	<i>Thomas Perry</i>	" " "
	<i>Thomas Miller of Edinburgh</i>	Pittsburgh, Carnegie Institute
	<i>Mrs. Charles Ogilvie</i>	St. Louis City Museum
	<i>Sir James Esdaile</i>	" " "
	<i>Admiral Samuel Barrington</i>	" " "
	<i>John Julius Angerstein</i>	" " "
	<i>Robert Drummond, D.D.</i>	" " "
	<i>Miss Hoare</i>	Rochester University
	<i>Kitty Fisher with Doves</i>	New York, Public Library
	<i>Mrs. Billington as S. Cecilia</i>	" " "
	<i>Hon. Henry Fane and his Guardians</i>	New York, Metropolitan Museum of Art
	<i>Col. G. Coussmaker</i>	" " "
	<i>Lady Carew</i>	" " "
	<i>Lady in Blue and White (?)</i>	" " "
		(Harkness Collection)
	<i>Mrs. Weyland and Child</i>	Cincinnati, Taft Museum
	<i>Lady Skipwirth</i>	New York, Frick Collection
	<i>Mrs. Taylor</i>	" " "

## BRITISH PAINTINGS IN AMERICAN COLLECTIONS

REYNOLDS	<i>Colonel Charles Churchill</i>	Ottawa
(contd.)	<i>Mrs. Barwell</i>	Philadelphia Museum, Stotes- bury Collection
	<i>The Fisherman</i> (847)	Philadelphia Museum, John G. Johnson Collection
ROMNEY	<i>Lady Hamilton</i> (837)	" " "
	<i>Mr. Richard Thompson of Gloucester</i> (838)	" " "
	<i>Portrait of an Old Man</i> (839)	" " "
	<i>The Duke of Cumberland</i>	Boston, Mass., The Museum of Fine Arts
	<i>The Misses Cumberland</i>	" " "
	<i>Mrs. Wright</i>	" " "
	<i>John Dunlop</i>	" " "
	<i>Lady Hamilton</i>	" " "
	<i>Charles Parkhurst</i>	" " "
	<i>Lady Francis Russell</i>	Chicago, Art Institute
	<i>Mrs. Juliana Colyear Dawkins</i>	Pittsburgh, Carnegie Institute
	<i>Admiral Orde</i>	" "
	<i>Francis, 4th Earl of Guildford</i>	St. Louis City Museum
	<i>Lady Reid</i>	Cleveland Museum
	<i>Lady Maitland</i>	Rochester University
	<i>Colonel James Clitheroe</i>	" "
	<i>Mrs. Corbet and Child</i>	Cincinnati Museum
	<i>Mrs. Johnson</i>	Cincinnati, Taft Museum
	<i>Mrs. Glynn</i>	New York, Pierpont Morgan Collection
	<i>Lady Hamilton Reading</i>	" " "
	<i>Lady Broughton</i>	" " "
	<i>Miss Harford</i>	New York, Frick Collection
	<i>Mary Finch Hatton</i>	" "
	<i>Lady Warwick and Children</i>	" "
	<i>Lady Milnes</i>	" "
	<i>Lady Hamilton and a Dog</i>	" "
	<i>Mrs. Blair</i>	Elkin's Park, Widener Collection
	<i>Captain Cooper</i>	" " "
	<i>The Misses Mordaunt</i>	" " "
	<i>William Petrie</i>	" " "
	<i>The Willett Children</i>	Philadelphia Museum, Elkin's Collection
	<i>Hon. Mrs. Beresford</i>	" " "
	<i>Miss Holbeck</i>	" " "
	<i>Sir John Reade, Bart.</i>	" " "
	<i>Miss Digby</i>	Philadelphia Museum, Stotes- bury Collection (loan)
	<i>Sir W. Lemon</i>	" " "
	<i>Lady Lemon</i>	" " "



## BRITISH PAINTING

ROMNEY	<i>Mrs. Bracebridge and Daughter</i>	Philadelphia Museum, Stotesbury Collection (loan)
(contd.)	<i>The Vernon Children</i>	" " "
	<i>Mrs. Clavering (Lady Napier)</i>	" " "
	<i>William Beckford</i>	" " "
	<i>Captain Stables</i>	" " "
	<i>Mrs. Crouch</i>	Philadelphia Museum, McFadden Collection
	<i>Mrs. de Crespigny</i>	" " "
	<i>Mrs. Finch</i>	" " "
	<i>Lady Hamilton (Sketch)</i>	" " "
	<i>Mrs. Tickell</i>	" " "
	<i>Lady Grantham</i>	" " "
	<i>Rev. J. Wesley</i>	" " "
	<i>Little Bo-Peep</i>	" " "
	<i>Self Portrait (old)</i>	New York, Metropolitan Museum of Art
	<i>Joseph Brant</i>	Ottawa
	<i>Lady Howard</i>	Worcester
	<i>Penelope Lee-Acton</i>	Pasadena, California, Huntington Library and Art Gallery
	<i>Susannah Lee-Acton</i>	" " "
	<i>Lady Beauchamp-Proctor</i>	" " "
	<i>The Beckford Children</i>	" " "
	<i>Mrs. Francis Barton</i>	" " "
	<i>Lady Clifden and Lady Elizabeth Spencer</i>	" " "
	<i>Lady Hamilton in a Straw Hat</i>	" " "
	<i>Lady Hamilton in a Turban</i>	" " "
	<i>Jeremiah Milles</i>	" " "
	<i>Mrs. Milles</i>	" " "
	<i>Mrs. Ralph Willett</i>	" " "
TURNER	<i>The Slave Ship</i>	Boston, Mass., The Museum of Fine Arts
	<i>Falls of the Rhine, Schaffhausen</i>	" " "
	<i>Dido building Carthage</i>	" " "
	<i>Rouen</i>	" " "
	<i>Dutch Fishing Boats</i>	Chicago Art Institute
	<i>The Bay of Naples</i>	St. Louis City Museum
	<i>Queen Mab's Grotto</i>	Cleveland Museum
	<i>Carthage</i>	" " "
	<i>Boat</i>	Cambridge, Mass., Harvard University, Fogg Art Museum
	<i>Devonport</i>	" " "
	<i>Early Water-colour</i>	" " "
	<i>Ehrenbreitstein</i>	" " "
	<i>The Fish (2)</i>	" " "

# BRITISH PAINTINGS IN AMERICAN COLLECTIONS

TURNER	<i>Gabled Roofed Houses</i>	Cambridge, Mass., Harvard
(contd.)	<i>Mansion with Wooded Grounds</i>	University, Fogg Art Museum
	<i>Rembrandt's Daughter</i>	" " "
	<i>Roslyn Castle</i>	" " "
	<i>Seashore from Hastings</i>	" " "
	<i>Simplon Pass</i>	" " "
	<i>View in Cumberland</i>	" " "
	<i>The Wave</i>	" " "
	<i>Wood</i>	" " "
	<i>Worcester Cathedral</i>	" " "
	<i>Antwerp</i>	New York, Frick Collection
	<i>Cologne</i>	" " "
	<i>Dieppe</i>	" " "
	<i>Mortlake</i>	" " "
	<i>Giovanni Bellini's Picture</i>	Pierpont Morgan Collection
	<i>Italy</i>	" "
	<i>Europa</i>	Cincinnati, Taft Museum
	<i>London (?) Bridge</i>	" "
	<i>Trout Stream</i>	" "
	<i>Junction of Thames and Medway</i>	Elkin's Park, Widener Collection
	<i>Dogana and S. Giorgio Maggiore</i>	" " "
	<i>Keelmen heaving in Coal by Moonlight</i>	" " "
	<i>Burning of Houses of Parliament</i>	Philadelphia Museum, McFadden Collection
	<i>Beuneville (848)</i>	Philadelphia Museum, John G. Johnson Collection
	<i>Winchester Cross (849)</i>	" " "
	<i>Rocky Glen (850)</i>	" " "
	<i>Grand Canal: Shylock</i>	Pasadena, California, Huntington Library and Art Gallery
	<i>Saltash</i>	New York, Metropolitan Museum of Art
	<i>Whale Ship</i>	" " "
	<i>Grand Canal, Venice</i>	" " "
	<i>English Ship of War stranded</i>	New York, Public Library
	<i>Staffa, Fingal's Cave</i>	" "
	<i>Boats taking anchors to Dutch Men o' War</i>	Washington, Corcoran Gallery
WHISTLER	<i>The Ocean</i>	New York, Frick Collection
	<i>Count R. de Montesquiou</i>	" " "
	<i>Fézénac</i>	" " "
	<i>Lady Meux</i>	" " "
	<i>Mrs. Leyland</i>	" " "
	<i>Rosa Corder</i>	" " "
	<i>Nocturne: Green and Gold</i>	New York, Metropolitan Museum of Art
	<i>Irving as Philip II</i>	" " "

## BRITISH PAINTING

WHISTLER	<i>Connie Gilchrist</i>	New York, Metropolitan Museum of Art
(contd.)	<i>Cremorne Gardens No. 2</i>	" " "
	<i>Theodore Duret</i>	" " "
	<i>Self Portrait : In the Studio</i>	Chicago, Art Institute
	<i>Arthur Eddy</i>	" "
	<i>The Silver Sea</i>	" "
	<i>Battersea Reach (1863)</i>	" "
	<i>Nocturne : Southampton Water</i>	" "
	<i>Sarasate</i>	Pittsburg, Carnegie Institute
	<i>The Master Smith</i>	Boston, Mass., The Museum of Fine Arts
	<i>Little Rose of Lyme Regis</i>	" " "
WILSON	<i>View in Italy</i>	" " "
	<i>Italian Lake</i>	" " "
	<i>Tivoli and the Campagna</i>	" " "
	<i>The Storm</i>	" " "
	<i>Landscape</i>	" "
	<i>Tivoli</i>	Philadelphia Museum, Elkin's Collection
ZOFFANY	<i>Henry Perkins Weston and family</i>	Boston, Mass., The Museum of Fine Arts

## INDEX

- Abbott, Lemuel, 143  
 Abercorn, Duke of, 103 and n., 172  
 Absolon, J., 192  
 Academies, London, 58, 62, 64-68, 71,  
 74, 89, 115, 137  
 Academy, Royal, 74, 80, 88, 95, 97, 98,  
 100, 107, 136  
 Ackland, Sir Henry, Collection, 203  
 Albano, 81  
 Albury Park, 27  
 Alexander, Cosmo, 125  
 Alexander, Edwin, 224  
 Alexander, Miss, Collection, 214  
 "Alken Family," 147  
*Alken, Henry*, 139 n.  
 Allan, Robert, 219  
 Allendale, Lord, 134  
 Allingham, Mrs., 182  
 All Saints, Margaret Street, 190 n.  
 Alma-Tadema, Lawrence, 200  
 Althorp, 44, 56, 107  
 Amiconi, 102  
 Ampney-Crucis (Glos), 18  
*Analysis of Beauty*, 68, 70  
 Anderson, William, 85  
 Angelico, Fra, 27  
 Anne of Bohemia, 13  
 Anne, Queen, 58, 59  
 Annunciation, 9, 12, 16  
 Ansdell, R., 192  
 Antiquaries, Society of, 1, 17, 18, 20,  
 26, 27, 28, 35  
 Apocalypse, 8, 12, 23  
 Arbury, 44  
 Archers, Royal Company of, 163  
 Armstrong, Sir Walter, 38 n.  
*Arthur, Prince*, 27, 28  
*Artists and their Friends*, 73 n., 75 n.,  
 82 n., 87 n., 89 n., 90 n., 91 n.,  
 96 n., 97 n., 98 n., 105 n., 107 n.,  
 108 n., 116 n., 117 n., 122 n.,  
 123 n., 126 n., 128 n., 132 n.  
 Artists, Incorporated Society of, 82, 88,  
 95, 98, 107, 113, 117, 125, 131 n.,  
 136, 137, 140, 141
- 2 P
- Artists in India, British*, 135  
 Arts, Society for the Encouragement of,  
 96, 100  
 "Art Union," 193  
 Arundel Castle, 31, 32, 33  
*Athenæum*, 193  
 Atholl, Duke of, 136  
 Aubrey, John, 45  
 Aumonier, James, 182  
 Austen, J., 73  
 Austin (*see* Austen, J.)  
 Aylsham (Norfolk), 17
- Bach, 152  
 Bacon, J. M., Collection, 123  
 Bacon, Sir Nathaniel, 50  
 Baker, C. H. Collins, 34 n., 53 n., 151 n.  
 Baker, Rev. Thomas, 99  
 Baker, William, 18  
 Bakhuisen, L., 83  
 Banks, Thomas, 188  
 Barbizon School, 182  
 Bardwell (Suffolk), 11  
 Barenger, James, 147  
 Barrett, 105  
 Barrett, C., 192  
 Barrett, George, 145, 177  
 Barret (or Barrat), Ranelagh, 70, 73  
 Barron, Hugh, 105, 122  
 Barrow, J. C., 177, 178  
 Barry, James, 94, 166-169, 195  
*Achilles and Cheiron*, 166  
*Adam and Eve*, 166  
*Adonis*, 166  
*Burke, Edmund*, 167  
*Hercules*, 166  
*Johnson, Samuel*, 167  
*Jupiter and Juno*, 166  
*Northumberland, Hugh, Duke of*, 167  
*Pandora*, 166, 167  
*St. Patrick*, 166 n.  
*Stratonice*, 166  
*Venus, Birth of*, 166-68  
 Bartlett, W. H., 192  
 Barton Turf (Norfolk), 16



## INDEX

- Barwick (*see* Barret, Ranelagh)
- Basire, J., 169
- Bastien-Lepage, 182, 216, 218, 221, 222
- Baston House (Kent), 20
- Bates, Dr., 119
- Battle of the Spurs*, 33
- Battoni, Pompeo, 91, 97, 98
- Baudin, 85
- Bayeux Tapestry, 22
- Bayfordbury, 57
- Beach, Thomas, 123  
*Academic Conversation*, 123
- Beale, Charles, 45, 46
- Beale, Mary, 57
- Beare, George, 77
- Bearsted, Lord, 90, 128, 138, 142, 144 n., 145, 163
- Beauchamp, Earl, 38
- Beaumont, Sir George, 157, 186
- Becket, 11
- Beckford, W., 149
- Bede, 2, 21
- Bedford, Duke of, 145
- Beechey, William, 113, 164, 174-175, 184  
*George III reviewing the Dragoons*, 175  
*Symons Family*, 175
- Beethoven, 152
- Beit, Otto, Collection, 162
- Bell, C. F., 148 n., 149
- Bellers, W., 85 n.
- Bellucci, Ant., 63, 65
- Bemrose, W., 118
- Benedictional of St. Æthelwold, 3
- Beninc, Simon, 37
- Bennett, Hugh, 39
- Bentley, C. F., 192
- Berchem, N., 133
- Berchett, Peter, 64, 65
- Bestiaries, 22
- Bettes, John, 31, 37
- Bettes, Thomas, 37, 38  
*Bristol, Earl of*, 38  
*Butts, Edmund*, 31
- Bewcastle (Cumberland), 3
- Bezzuoli, 198
- Bibles, 22
- Bury, 4  
Canterbury, 4  
Winchester, 4
- Bighton Wood, Alresford, 65, 81, 95 n.
- Binyon, Laurence, 87, 148 n., 149 n., 151 n., 152 and n., 169 n.
- Bird, 185
- Birmingham Art Gallery, 202-205
- Biscop, Benedict, 2
- Bisham Abbey, 35
- Black Prince, 13
- Blake, or Bleeck, Van, 74
- Blake, William, 137, 138, 166-170, 177, 184, 195  
*Adam and Eve eating the Fruit*, 170  
*America, Europe*, 170  
*Book of Thel*, 170  
*Dante*, 170  
*Daughters of Albion*, 170  
*Death on the Pale Horse*, 170  
*Elijah*, 170  
*Elohim creating Adam*, 170  
*French Revolution*, 170  
*Gates of Paradise*, 170  
*Hecate*, 170  
*Job*, 170  
*Joseph and Potiphar's Wife*, 170  
*Joseph of Arimathea*, 169  
*Marriage of Heaven and Hell*, 170  
*Milton*, 170  
*Satan arousing his Angels*, 170  
*Shore, Jane, Penance of*, 169  
*Songs of Innocence*, 170  
*Songs of Experience*, 170  
*Songs of Lost Jerusalem*, 170  
*Transfiguration, The*, 170  
*Wait, Sisters, tho' all is Lost*, 170
- Blakey, 73
- Blenheim, Battle of, 59, 65, 66
- Blundell, of Ince Hall, 128
- Boilly, 131
- Boitard, 85 n.
- Bol, C., 79  
*Thames and Savoy Palace*, 79

## INDEX

- Bolognese School, 102, 103  
 Bone, Muirhead, 225  
 Bonington, R. P., 161, 177-179, 189  
     *Les Quais et l'Institut*, 179  
     *Mountain Landscape*, 179  
 Bonnat, L., 221  
 Bonneau, Jacob, 90, 96  
 Booth, Mrs., 31  
 Borenius, Dr., 1, 10, 25  
 Boston Museum, 112, 160, 173, 222  
 Botticelli, 206  
 Boudin, E., 215, 226 n.  
 Boughton, G. H., 182  
 Boughton House, 64  
 Boulton, John, 146  
 Bourgeois, Francis, 143  
 Bower, E., 54  
     *Charles I at his Trial*, 54  
 Bowler, H. A., 205  
 Brabazon, H. B., 225  
 Brage's Collection, 62  
 Bramley, Frank, 218, 219  
     *Hopeless Dawn*, 219  
 Brandon, Alice, 39  
*Brazen Serpent, The*, 3  
 Breitmayer Collection, 174  
 Brescian Portraiture, 32  
 Brett, John, 205  
     *Lady with a Dove*, 205  
 Bridgewater House, 155  
 British Gallery, 124  
 British Institution, 209  
 British Museum, 8, 9, 11, 12, 19, 22,  
     23, 24, 41, 70, 71, 76, 83, 144,  
     154, 179, 195  
 "British Sporting Artists," 139 n.  
 "British Sporting Prints," 139 n.  
 Brocket Hall, Herts, 138  
 Brocklehurst, Dent, 29  
 Brooke (Kent), 11  
 Brooking, Charles, 85  
 Brougham, Lord, 129  
 Broughton (Bucks), 15  
 Brounckhorst, A. van, 39  
 Brown, Ford Madox, 191, 201, 204,  
     217  
     *Chaucer*, 204  
     *Last of England*, 204  
     *Our Lady of Good Children*, 204  
     *Work*, 191, 204  
 Brown, Fred, 224, 226  
 Brown, J. Arnesby, 225  
 Brown, Mather, 125  
     *Annunciation*, 126  
     *Lord Heathfield*, 126  
     *Agony in the Garden*, 126  
 Browne, 73  
 Browne, John, 33  
 Brownlow, the Earl, 28  
 Brueghel, 79  
 Brummell, Beau, 130  
 Brussels Exhibition 1912, 38  
 Brydone, Dr., 209 n.  
 Brynkinalt, 76  
 Buccleuch Collection, 37, 38 and n., 97,  
     104  
 Buckeridge, B., 41 45, 46, 47 n.  
 Buckingham Palace, 79, 109, 118, 151,  
     185, 186  
 Bulstrode, 64, 65  
 Burghley House, 64, 65  
 Burke, Edmund, 166 n.  
 Burlington Fine Arts Club, 28, 31,  
     34 n., 38 and n., 148 n., 149 n.  
 Burlington House, 62, 64, 65, 66, 160,  
     183, 192 (*see also* London, Dip-  
     loma Gallery)  
*Burlington Magazine*, 29 n., 34 and n.,  
     39 n., 42 n., 45, 158 n.  
 Burne-Jones, Edward, 197, 198, 205-  
     206, 209  
     *Backgammon Players*, 206  
     *Cupid delivering Psyche*, 206  
     *Merciful Knight*, 206  
     *Merlin and Nimue*, 206  
     *Princess Sabra*, 206  
     *Wine of Circe*, 206  
 Burney, Fanny, 100  
 Burns, Walter, Collection, 84, 85 n.  
 Burr, A. H., 208  
 Burr, John, 187, 208  
 Burr, Margaret, 107  
 Burton, Lady, Collection, 105, 110  
 Burton, W. S., 204

## INDEX

- Bury St. Edmunds (Suffolk), 4, 22  
 Butler, Elizabeth, 209 and n.  
     *'Listed for the Connaught Rangers*, 209  
     *Quatre Bras*, 209 n.  
     *Remnants of an Army*, 209  
 Butts, Sir William, 31  
 Byrne, H., 44  
     *Newcastle Family Portraits*, 44  
 Byron, Lady, 55  
  
 Cabanel's, A., 221  
 Cadenhead, James, 218  
 Callcott, Augustus, 180  
 Callow, W., 224  
 Calvert, Edward, 170  
 Cambridge, 9  
     Corpus Christi College, 3, 8, 21, 23  
     Emmanuel College, 109, 137  
     Fitzwilliam Museum, 23, 31, 32, 33,  
         70, 73, 75, 89, 109, 111, 163,  
         170, 202, 203  
     Jesus College, 34  
     Magdalene College, 17  
     Pembroke College, 22, 95  
     Trinity College, 12, 24, 35, 57, 173  
     University Library, 36  
 Cameron, D. Y., 225 n.  
 Canaletto, 81-86, 177  
     *Alnwick, View of*, 81, 82  
 Cannons House, 65, 74  
 Canova, 116  
 Canterbury, 4  
     St. Augustine's Abbey, 3  
 Canterbury Cathedral, 3, 13, 15  
     St. Anselm's Chapel, 3  
     St. Gabriel's Chapel, 4  
 Cappelle, J. Van de, 85  
 Caravaggio, 119  
 Carlisle's, Lord, House, 64  
 Carlyle, Thomas, 184  
 Caroline, Princess of Wales, 171  
 Casanova, 132  
 Cassel, Sir Felix, 49  
 Castle Howard, 33, 64  
 Castor, near Peterborough, 11  
 Cattermole, G., 193, 207  
 Caw, Sir James, 94 n., 218 and n.  
  
 Cawston (Norfolk), 16, 17  
 Chaldon (Surrey), 5  
 Chalfont St. Giles (Buckinghamshire),  
     11, 19  
 Chalgrove (Oxon.), 11  
 Chalon, H. B., 147  
 Chalon, J. J., 202  
 Chamberlin, Mason, 123  
     *Bacon, John, R.A.*, 123  
     *Chamberlin, his Wife and Son*, 123-  
         124  
     *Dalton, Frances*, 123  
     *Dalton, Isabella*, 123  
     *Hunter, Dr. William*, 123 and n.  
     *Wray, Sir Cecil*, 123  
 Chandos, Duke of, 65  
 Chardin, J. B., 69, 131  
 Charles I, 40 n., 44, 49, 52, 53  
 Charles II, 44, 45, 46, 63, 64  
 Charles, James, 222  
 Chatsworth, 33, 64, 65, 130  
 Chaucer, 23  
 Chaundler, Thomas, 24  
 Chelsea Hospital, 64, 65  
 Cheron, Louis, 62, 64, 67, 71  
 Chertsey Abbey, 7  
 Chester-le-Street (Durham), 21  
 Chicago, Art Institute, 104, 160  
 Chichester, Bishop's Palace, 9  
*Chichester Roundel*, 9, 27  
 Chippenham (Cambridgeshire), 18  
 Christ, 7, 15  
     *Christ as Piers Plowman*, 15  
     *Christ bearing the Cross*, 3  
     *Christ, Life of*, 5, 9, 11  
     *Christ of the Trades*, 15  
     Christ's Hospital, 90, 96  
     Churchill, Captain Spencer, 76  
     Cincinnati, Museum, 111  
 Clarendon, 6  
 Clark, 105, 122  
 Claude, 82, 85, 86, 149, 155-157  
 Clausen, George, 221  
 Claverley (Shropshire), 5  
 Cleve, Joos van, 30  
 Cleveland, Barbara, Duchess of, 55  
 Clint, George, 138

## INDEX

- Farren, Farley and Jones in "Clan-destine Marriage,"* 138  
*Munden, Knight and Mrs. Orger in "Lock and Key,"* 138  
 Closterman, Johann, 57  
 Coleorton, 186  
 Collins, William, 161, 178, 180, 184, 188, 189, 193  
     *Bird Catching,* 189  
 Colman, Russell, 151  
 Cologne School, 13  
 Compton, Watts Gallery, 197  
 Conder, Charles, 215-216  
 Congreve, William, 58  
 Coninxloo, Gilles, 79  
*Connoisseur, The,* 34 n., 113 n., 118 n.  
 Constable, John, 79, 149-152, 155, 157-161, 176, 179, 180, 183, 196, 201, 202, 212, 225, 226  
     *Boat Building,* 159  
     *Cenotaph, The,* 160  
     *Cottage in Cornfield,* 159  
     *Dedham Mill,* 160  
     *Dedham Mill,* 160  
     *Dedham Vale* (1802), 159  
     *Dedham Vale* (1811), 159, 180  
     *Hadleigh Castle,* 160  
     *Hampstead Heath* (1827), 160  
     *Hampstead Heath* (1830), 160  
     *Haywain, The,* 158, 159  
     *Leaping Horse,* 160  
     *Malvern Hall,* 159  
     *Rochester,* 160  
     *Salisbury,* 160  
     *Salisbury Meadows,* 159  
     *Stoke by Nayland,* 160  
     *The Spaniards,* 160  
     *Trees near Hampstead Church,* 160  
     *View on the Stour,* 158  
     *Weymouth Bay* (2), 160  
     *Whitehall Stairs,* 160  
     *Young Waltonians,* 158  
 Constable, W. G., 27 and n., 29 n., 30 and n., 31 n., 32 n., 33 n., 34 n., 35 and n., 36, 39 n., 53 n.  
*Conversation Pieces,* Exhibition, 76 n.  
 Cooke, Henry, 64  
 Cooper, Alexander, 44  
 Cooper, John, 44  
 Cooper, Samuel, 43-47, 48  
     *Castlemaine, Lady,* 47  
     *Catherine of Braganza,* 47  
     *Clare, John, Earl of,* 47  
     *Cooper, Mrs. Samuel,* 46, 47  
     *Cromwell, Oliver,* 45 n., 46, 47  
     *Monck, General,* 47  
     *Monmouth, James, Duke of,* 46, 47  
     *Richmond, Frances, Duchess of,* 47  
     *Romney, Henry, Earl of,* 47  
     *Sheldon, Archbishop,* 46  
     *Swingfield,* 46  
 Cooper, Mrs. Samuel, 46  
 Cope, C. W., 190, 193  
     *Henry, Prince, and Gascoigne,* 193  
     *Jacob and Rachel,* 193  
     *Lara,* 193  
     *The Black Prince,* 193  
 Copford (Essex), 5  
 Copley, J. Singleton, 98, 115, 117-118, 125  
     *Boy with a flying Squirrel,* 117  
     *Charles I demanding the Impeached Members,* 118  
     *Death of Chatham,* 118  
     *Death of Pierson,* 118  
     *Defeat of Floating Batteries at Gibraltar,* 118  
     *Duncan's Victory at Camperdown,* 118  
     *Gill, Mrs.,* 117  
     *Greenwood, Mrs.,* 117  
     *Hooper, Mrs.,* 117  
     *Mary, Sophia and Amelia, Princesses,* 118  
     *Tribute Money, The,* 117  
     *Wentworth, Lady Frances,* 117  
     *Winslow, Mr. and Mrs.,* 117  
 Copley, Sir Godfrey, 64  
 Corot, 87  
 Corvus, Joannes, 29, 30  
     *Catherine of Aragon,* 30  
     *Foxe, Richard,* 29  
     *Mary I,* 30  
     *Suffolk, Henry Grey, Duke of,* 30  
 Cosway, Richard, 48, 127



## INDEX

- Cotes, Francis, 60, 75, 89, 91, 92, 96  
     and n., 97 and n., 114, 138  
*Buckinghamshire, Lord*, 97  
*Burdett, Sir Francis*, 97  
*Charlotte, Queen, and the Princess*  
     *Royal*, 97  
*Gentleman (N.G.)*, 97  
*Hawke, Lord*, 97  
*His Father*, 96  
*Ilchester, Stephen, 1st Lord*, 96  
*Ilchester, Lady*, 96  
*Montagu, Duchess of*, 97  
*O'Brien, Lady Susan*, 97  
*O'Brien, William*, 97  
*St. Vincent, Lord*, 97  
*Sandby, Paul*, 176  
 Cotman, John Sell, 150, 152-154, 161,  
     179, 225  
 Courbet, G., 212  
 Cowdray House, 32  
 Cox, David, 161  
 Cozens, Alex., 82, 87, 148-150, 152-  
     154, 157, 224  
     *View of South London*, 148  
     *View in North Wales*, 148  
 Cozens, J. R., 148-150, 151-154  
     *Brixen*, 150  
     *Between Chamouni and Martigny*, 150  
     *Citara*, 150  
     *Grande Chartreuse*, 150  
     *Hannibal Crossing the Alps*, 149  
 Crane, Walter, 206 n., 209  
 Cranke, James, 73, 78  
 Crawhall, Joseph, 218  
 Creswick, T., 180, 193  
 Crichel, 127  
 Crocker, 6  
 Croker, J. W., 168  
 "Crome and Cotman," 152 n.  
 Crome, John, 79, 86, 87, 132, 151-152,  
     154, 161, 179, 180  
     *Carrow Abbey*, 151  
     *Cow Tower*, 151  
     *Dawn*, 151  
     *Mousehold, Boy keeping sheep*, 152  
     *Mousehold Heath*, 152  
     *Mousehold, Mill and Donkeys*, 152  
     *Poringland Oak*, 152, 180  
     *Slate Quarries*, 151  
     *View of Norwich*, 152  
 Cromer, the Earl of, 147  
 Cromwell, Oliver, 45, 58  
 Crone, R., 177  
 Croughton (Northamptonshire), 11  
 Crowe, Eyre, 209  
     *Explosion of the Cashmere Gate*, 209  
 Croxton, 123  
*Crucifixion*, 3, 6, 8, 10, 17  
 Cumberland, Duke of, 145  
 Cust, Sir Lionel, 28, 34 and n., 35 and  
     n., 41 n.  
 Custodis, Hieronimo, 36  
     *Bruges Family Portraits*, 36  
     *Sir J. Parker*, 36  
 Cuypp, A., 83, 87 n., 132, 133, 152, 155,  
     179  
 D'Agar, 79  
 Dahl, Michael, 59, 60, 72, 73, 92, 93,  
     177  
 Dall, N. T., 142 n., 177  
 Dalrymple, 100  
 Danby, F., 193  
 Dance, Nathaniel, 98 and n.  
     *Cipriani*, 98  
     *Orpheus lamenting Eurydice*, 98  
*Dance of Death*, 14  
 Dandridge, Bartholomew, 60, 63, 73  
     *Musical Party*, 73  
 Daniel, Abraham, 171  
 Daniel, Sir Augustus, 226  
 Daniell, W., 193  
 Dankers, Hendrik, 80  
 Darcie, 38  
 Daumier, 69  
 Davies, Misses, 86  
 Davies, Randall, 138 and n.  
 Davis, Sir Edmund, Collection, 70,  
     213  
 Davison, Jeremiah, 92, 101  
 Dawson-Damer Collection, 108, 151  
 Dayes, Edward, 148, 153  
 De Critz Family, 53, 64  
     *De Critz, Oliver*, 53

## INDEX

- Arcadia*, 53  
*Perseus Decorations*, 53  
 Degas, E., 212, 221, 226 n.  
 Delacroix, Eugene, 177-179, 189, 201  
 Delany, Mrs., 110  
 Delaroche, P., 202  
 De la Sizeranne, 199  
 Delmé, Peter, 62  
 De Piles' "*Art of Painting*," 41, 42 n.,  
     45, 46  
 Des Granges, David, 44  
     *Charles I*, 44  
 De Troy, J. F., 62  
 Devis, Arthur, 63, 76, 88, 109, 142 n.  
*Devon, Edward, Earl of*, 36  
 Devonshire, Duke of, 82  
 Devonshire, Duke of, Collection, 135  
 Devonshire, Duchess of, 129  
 Devonshire House, 65  
 Dewar, Lord, 163  
 De Wint, Peter, 161, 177, 178, 224  
     *Cornfield*, 161, 178  
     *Lincoln, Old Houses*, 161  
     *Westminster*, 161  
     *Wooded Landscape*, 161  
 Dickens, Charles, 184  
 Dickes, W. F., 151 n.  
 Dicksee, Frank, 200  
 Diest, Van, Adrian or John, 74  
 Dilettanti Society, 88, 89  
 Dillon Collection, 80  
 Dissolution of the Monasteries, 20  
 "*Divided Loyalties*," 116 n.  
 Dobson, William, 47, 52-56, 93  
     *Cotterell, Sir Charles*, 52  
     *Essex, Earl of*, 52  
     *Fanshawe, Sir Richard*, 52  
     *Peterborough, Earl of*, 52  
     *Porter, Endymion*, 52  
     *Russell, Col. John*, 56  
     *Stone and his Son*, 52  
 Dodgson, G., 193  
 Donne's "*The Storm*," 39  
 Dostál, Dr., 13  
 Doughty, 105  
 Douglas, Fettes, 208  
 Downing, Sir George, 45  
 Downman, John, 48, 129-130 and n.  
     *Boringdon, Lord*, 129  
     *Death of Lucretia*, 129  
     *Delaval, Lady*, 130  
     *Devonshire, Duchess of*, 129, 130  
     *Devonshire, Georgiana and Betty, Duchesses of*, 130  
     *Nymph reposing after bathing*, 129  
     *Priestess of Bacchus*, 129  
     *Robert, Duke*, 129  
     *Russell, Lord William, in Newgate*,  
         129  
     *Tom Jones*, 129  
 Drakelow House, 176  
 Drayton House, 52  
 Drouais, H., 94  
 Drummond, Mrs., 136  
 Dubbels, H., 85  
 Dublin National Gallery, 173, 187  
 Du Fresnoy, 44, 45  
 Dugdale, Sir William, 26  
 Duguernier, Louis, 62  
 Dulwich Gallery, 35, 55, 56, 57, 71,  
     79, 89, 90, 109, 115, 121  
 Duncan, Thomas, 187  
     *Anne Page and Slender*, 187  
 Dunfermline Town Hall, 162  
 Du Pan, 75, 77  
     *Frederick, Prince of Wales, Children of*, 75  
 Dupont, Gainsborough, 112  
 Duran, Carolus, 221, 222  
 Durham, 5, 21, 22  
 Durham, Lord, 136  
 Durno, 138  
 Dyce, William, 185, 190 and n., 193,  
     201 n., 204  
     *Baptism of Ethelbert*, 190 and n.  
     *Ethelbert*, 193  
     *Mercy*, 190 n.  
     *Piety and Faith*, 190 n.  
     *St. Dunstan, Edwy and Elgira*, 190 n.  
     *Sir Tristram*, 190 n.  
     *Titian's First Essay in Colour*, 190 n.  
 Dyck, A. Van, 30, 31, 43, 46, 47, 49,  
     50-52, 54, 55, 57, 58, 80, 102,  
     104, 107

## INDEX

- Charles I on Horseback*, 107  
*Pembroke Family*, 102  
 Dyck, Philip van, 77 and n.  
     *Princess Anne and William of Orange*,  
     77 n.  
 Dysart, Earl of, 158  
  
 "Early American Painting," 117 n.  
 Easby (Yorks), 11  
 East Anglia, 14  
 East India Company, 81  
 Eastlake, C., 184, 190 n.  
 Eastry (Kent), 5  
 Edgeworth, Maria, 187  
 Edinburgh National Gallery, 56, 163,  
     183, 187, 208  
 Edinburgh National Portrait Gallery,  
     164  
*Edward, Prince*, 26  
 Edward II, 26, 27  
*Edward II*, 12  
*Edward III*, 12, 26 n., 28  
*Edward IV*, 28  
*Edward V*, 26  
 Edward VI, 30, 33, 37  
*Edward VI*, 27, 28, 31, 32, 38, 40 n.  
 Edwards, Edward, 96, 97 n., 98  
 Egerton, M., 147  
 Egg, Augustus, 205 n.  
     *Past and Present*, 205 n.  
 Egley, W. M., 205 and n.  
     *Florence Dombey*, 205 n.  
     *Interior of an Omnibus*, 205  
 "Eidophusikon," 133  
 Einstein, Lewis, 116 n.  
 Elford, 105  
 Elgin Marbles, 144, 172, 195, 199  
 Eliot, Mr., 126  
*Elizabeth, Princess*, 28, 30, 31  
 Elizabeth, Queen, 37, 39, 48  
*Elizabeth, Queen*, 36  
*Elizabeth Woodville*, 28  
*Elizabeth of York*, 27  
 Elizabethan Exhibition, 1933, 38 n.  
 Ellis or Ellys, 73  
 Ellis, J., 85  
 Elton Hall, 159  
  
 Elvetham, 122  
 Ely Lady Chapel, 19  
*English Illuminated MSS.*, 1  
*English Illumination*, 1  
*English Mediæval Painting*, 1  
 "English Society XVIIIth Century,"  
     138 n.  
 Enville Hall, 41  
 Erskine Collection, 163  
 Eton, 4, 14, 18, 19, 20, 24  
 Eton College, 27, 197  
 Etty, William, 168, 175, 183-4  
     *The Combat*, 183  
     *Deluge*, 183  
     *Head of a Girl*, 183  
     *Normanton Children*, 174  
 Evelyn, John, 45  
 Eworth, Hans, 33-35  
     *Burghley, Mildred, Lady*, 35  
     *Dacre, Mary, Lady*, 35  
     *Darnley, Lord, and Charles Stuart*, 35  
     *Queen Elizabeth with Goddesses*, 35  
     *Henry VIII*, 35  
     *Judd Memorial Picture*, 35  
     *A Lady (Holyrood)*, 35  
     *A Man (Milan)*, 35  
     *Mary I*, 35  
     *Wentworth, Thomas, 1st Baron*, 35  
  
 Faed, Thomas, 208  
 Fairstead (Essex), 11  
 Farington, Joseph, 87, 107, 143, 145  
 Fayram, J., 78  
 Feary, 177  
 Fellowes, 78  
 Felpham, 170  
 Ferneley, J. E., 147  
 Ferraers, B., 78  
 Fielding, Copley, 177, 179, 224  
 Fielding, Thales, 177  
*Field of the Cloth of Gold*, 33  
 Filby (Norfolk), 16  
 Fildes, Luke, 208, 219  
     *Casuals*, 208  
     *The Doctor*, 208  
     *The Widower*, 208  
 Finberg, Mrs., 84

## INDEX

- Finch, F. D., 170  
 Fisher, Mark, 222  
 Fitzjames, Arthur, 172  
 "Five Days' Peregrination," 83  
 Flandrin, H., 202 n.  
 Flatman, Thomas, 42  
 Flaxman, John, 170  
 Flicke, Gerlach, 33, 34  
     *Carew, Sir Peter*, 34  
     *Cranmer, Archbishop*, 34  
     *Darcy of Chiche, Lord*, 34  
     *Flicke and Strangeways*, 34  
     *Grey de Wilton, Lord (?)*, 34  
     *Mary I*, 34  
     *Mary Tudor*, 29  
     *Nemours, Jacques, Duc de*, 34  
     *Norfolk, Thomas, 3rd Duke of*, 34  
     *Strangeways and Flicke*, 34  
 Forbes, Stanhope, 218, 219  
     *By Order of the Court*, 219  
     *Fish Sale*, 219  
     *Health of the Bride*, 219  
     *Village Philharmonic*, 219  
 Ford Collection, 86  
 Fores, G. P., Collection, 146  
 Foster, Birket, 182, 224  
 Foster, W., 135  
 Foulis Easter near Dundee, 17  
 Foundling Hospital, 68, 71, 72, 74,  
     82, 86, 88, 96 n., 150  
 Fountaine, Sir Andrew, 64  
 Fragonard, 131  
 Francia, Louis, 177, 178  
 Francisco, Signor, 66  
 Francis I, 29  
 Franke, Mr., 34  
 Fraser, Alex, 221  
 Fremantle, Hon. John, 146  
 Frewen, Edward, 34  
 Frick Collection, 108, 110, 111, 215  
 Friedsam Collection, 173  
 Frith, W. Powell, 191-2, 207  
     *Derby Day*, 191  
     *Malvolio*, 191  
     *Measuring Heights*, 191  
     *Race for Wealth*, 192  
     *Railway Station*, 191  
     *Ramsgate Sands*, 191  
     *Road to Ruin*, 192  
     *Sentimental Journey*, 191  
 Fry, J., 73  
 Frye, Thomas, 73  
 Fuller, Isaac, 53, 54  
 Furse, Charles, 222  
 Fuseli, Henry, 166, 168, 195  
     *The Mandrake*, 168  
     *Satan and Ithuriel*, 168  
     *Ugolino*, 168  
 Gainsborough, Mary, 107 n.  
 Gainsborough, Thomas, 48, 51, 59,  
     60, 71, 73, 75 n., 76, 82, 89, 91,  
     92-94, 96-98, 103, 104, 106-  
     112, 113, 114, 119, 129, 131,  
     132, 134, 150, 151, 157, 162,  
     164, 173, 177, 196, 223, 226  
     *Abel, Karl*, 107  
     *Andrews, Mr. and Mrs.*, 109  
     *Blackstone, Sir William*, 111  
     *Browns of Trent Hall, The*, 109  
     *Charlotte, Queen*, 108  
     *Charlton, Dr.*, 107  
     *Charterhouse, The*, 106, 150  
     *Cornard Wood*, 106, 150  
     *Cottage Door*, 151  
     *Cumberland, Duchess of*, 108  
     *Dedham, View of*, 150  
     *Diana and Actæon*, 151  
     *Downe, Viscount*, 111  
     *Dudley Bate*, 108, 112  
     *Duncombe, Frances*, 111  
     *Eld, John*, 112  
     *Fitzwilliam, William*, 111  
     *Ford, Miss*, 110  
     *Gainsborough's Daughters*, 110  
     *Garrick, David*, 107  
     *Gibbs, Joseph*, 109  
     *Graham, Mrs. (Gainsborough)*, 104-  
         105, 108, 111  
     *Harvest Waggon*, 151  
     *Hervey, Captain Augustus*, 107  
     *Honywood, General*, 107  
     *Howe, Lady*, 111  
     *Hubbard, Henry*, 109



## INDEX

- Innes, Lady*, 110  
*Kilmorey, Lord*, 112  
*Kirby, Joshua*, 109  
*Kirby, Mr. and Mrs.*, 89, 106, 109  
*Ligonier, Lady*, 110  
*Lloyd, Heneage, and his Sister*, 109  
*Lloyd, Miss*, 109  
*Lucy, Mr.*, 110  
*Mall, Lady Walking in the*, 112 n.  
*Mall, St. James' Park*, 108, 112 n.  
*Man and Wife*, 109  
*Market Cart, The* (1784), 108,  
     151  
*Market Cart* (1786), 108  
*Marsham Children*, 108  
*Medlicott, Mr.*, 107  
*Molyneux, Lady*, 110, 111, 112  
*Morning Walk, The*, 108  
*Mott, Juliet*, 110  
*Nugent, Colonel*, 107  
*Nugent, Mr.*, 107, 110  
*Old Lady in a Cap*, 109  
*Painter, The, his Wife and Mary*  
     *Gainsborough*, 109  
*Petre, Lady*, 108, 112  
*Poyntz, Mr.*, 107  
*Quin*, 107, 109  
*Robinson, "Perdita"*, 108, 111  
*Sheffield, Lady*, 108  
*Sheridan, Mrs.*, 108  
*Siddons, Mrs.*, 108  
*Tomkinson Boys*, 111  
*Truman, Sir Benjamin*, 111, 112,  
     164  
*Wade, Captain*, 110  
*Watering Place*, 107  
*Wise, Mr.*, 110  
*Woodman, The*, 108  
 Gamble, Ellis, 67  
 Gandy, William, 102, 103  
 Gardner, Daniel, 105, 126, 130  
     *Courtenay Family*, 127  
     *Delme, Lady Betty and her Children*,  
         127  
     *Fauconberg Family*, 127  
     *Heathcote, Sir William*, 127  
 Gardner Museum, Boston, 31  
 Garrard, George, 146  
     *Brewery Yard*, 146  
     *Wharf on the Thames*, 146  
 Garrick Club, 78, 89, 91, 136, 138,  
     173  
 Garrick, David, 91, 133, 136  
 Garvey, Edmund, 120, 177  
 Gary Collection, 151  
 Gay, John, 63  
 Geddes, Andrew, 187  
 Gennari, Benedetto, 64  
 "Gentleman's Magazine," 141  
 George II, 48, 60  
 George III, 48, 116  
 George IV, 44, 171, 172  
 Gericault, T., 189  
 Gêrome, J. L., 221  
*Gests of Alexandria*, 7  
 Gheeraerts, Marc, 48-50  
     *Queen Elizabeth*, 49  
     *Gamage, Barbara, and her Sister*, 49  
     *Russell, Sir William*, 49  
     *Russell, Lady*, 49  
 Gheeraerts, Sara, 41  
 Gibbs, James, 125  
 Gibson, Thomas, 72, 78  
     *Clarke, Samuel*, 73  
 Gilbert, 18  
 Gilbert, John, 207  
     *Wolsey's Procession*, 207  
 Gilbey, Guy, Collection, 145  
 Gilchrist, Alex, 169 n.  
 Gilletto, 6  
 Gill, W., 105, 122, 193  
 Gillray, James, 130  
 Gilpin, Rev. W., 145  
 Gilpin, Sawrey, 141, 143-146  
     *Colonel Thornton's "Jupiter"*, 146  
     *Death of the Fox*, 143, 146  
     *Gulliver and the Houyhnhnms*, 146  
     *Horses alarmed*, 146  
 Giotto, 197  
 Girolamo da Treviso, 33  
 Girtin, J., Collection, 150  
 Girtin, Thomas, 150, 152-154, 157,  
     161, 177-179, 224, 225  
     *Bethgellert*, 153

## INDEX

- Bolton Bridge*, 153  
*Kirkstall Abbey*, 154  
*London Panorama*, 153, 154  
*Port de St. Denis*, 154  
 Glasgow Art Gallery, 176, 214  
 Glasgow, Hunterian Museum, 123  
     and n.  
 Glasgow Institute Exhibition, 218  
 Glasgow School, 217-219  
 Gleyre, Marc, 212  
 Gloucester, Abbey of, 26, 27  
 Glück, G., 29  
 Gooch, Thomas, 146  
 Good, Thomas, 189  
 Goodall, Frederick, 200  
 Goodwin, 74  
 Gordon, Watson, 165  
 Gorhambury, 36, 50  
 Goulding, R. W., 34 n., 35 and n., 38  
     and n., 39 n.-45  
 Goupy, James, 73, 74  
 Gower, G., 36, 39  
 Goya, 69  
 Goyen, Jan van, 80  
 Graham, Richard, 42-47  
 Grant, Colonel, M. H., 79 and n., 81,  
     81 n., 83, 87 n.  
 Grant, Francis, 147  
     *Melton Hunt Breakfast*, 147  
 Gravelot, Hubert, 62, 71, 106 and n.,  
     109, 112 n., 135  
     *Hervey Family Group*, 106 n.  
     *Pamela Illustrations*, 106, 135  
 Greaves, Walter, 215  
 Gredington, 115  
 Green, 74 and n.  
 Greenhill, John, 57  
 Green Park, 118  
 Greenwich Painted Hall, 55, 66, 67  
     and n., 73, 97, 121  
 Grenfell Collection, 172  
*Gresham, Sir Thomas*, 31, 32  
 Greuze, 131, 132  
 Greville, Charles, 176  
 Griffiere, J., 80  
 Griffiere, R., 80  
 Grignon, 112 n.  
 Grilseir, 74  
 Grimm, S., 177  
 Grimsthorpe, 44  
*Grimston, Edward*, 36  
 Grisoni, 75, 91  
 Groit, de, 74  
 Gros, Baron, 177, 178  
 Grosvenor Gallery, 197, 209, 213,  
     214  
 Guardi, F., 62  
 Guildford, 6  
 Gurney, Lady, 152  
 Guthlac Noll, 11  
 Guthrie, James, 218  
 Gwyn, Nell, 55  
  
 Halifax, Earl of, 65  
 Hals, Frans, 57  
 Hambleden, Lord, 84  
 Hamilton, Captain John, 102  
 Hamilton, Gawen, 63, 73, 76 and n.,  
     77  
     *Artists' Club*, 77  
     *Thomas Pocock*, 77  
     *Strafford Family*, 77  
 Hamilton, Lady, 114  
 Hampton Court, 31, 32, 33, 34, 35,  
     36, 42, 49, 50, 63, 64, 65, 66, 79  
 Handel, 152  
 Hanneman, Adriaen, 42  
 Hardham (Sussex), 5  
 Harding Collection, 110  
 Harding, Francis, 85  
 Harewood House, 177  
 Harkness, Edward, Collection, 164  
 Harlow, George, 164, 173, 175  
     *Elliston, R. W.*, 173  
     *Jones, Robert*, 173  
     *Leader Family Portraits*, 173  
     *Weddell, Mrs. and Children*, 173  
     *Wellesley, Mrs. R.*, 173  
     *Young, C.*, 173  
 Harrison, Lady, 90  
 Harrowby, Lord, 116  
 Harvey, George, 208  
 Harvey, Thomas, 151  
 Harvie, R., 78

## INDEX

- Hatfield House, 35, 177  
 Haydocke, R., 37, 39, 41 and n.  
 Haydon, B. R., 168, 184, 185, 188,  
     204  
     *Agony in the Garden*, 185  
     *Lazarus, Raising of*, 185  
     *Mock Election*, 185  
     *Punch and Judy*, 185, 204  
 Hayman, Francis, 74, 88, 89, 98, 106  
     and n., 107, 109, 128 n., 135  
     *Moses in the Bulrushes*, 88  
     *Pamela Illustrations*, 106, 135  
     *Vauxhall Decorations*, 88, 135  
 Hayter, George, 184  
 Hazlitt, W., 69, 116, 186, 189  
 Heathcote Collection, 127  
 Heins, D., 78  
 Helst, B. van der, 72  
 Hemy, Napier, 219  
 Henderson, Joseph, 218, 219  
 Henry, G., 218  
 Henry III (*see* Kings)  
 Henry IV (*see* Kings)  
 Henry V, 28  
 Henry VI, 16, 26, 28  
 Henry VII, 27, 29  
 Henry VII, 26, 27, 40 n.  
 Henry VII's Family, 32  
 Henry VIII, 27, 30, 33, 37  
 Henry VIII, 27, 28, 31, 33, 40 n.  
 Henry VIII and Maximilian, 33  
 Herbert, Captain, 83  
 Herbert, J. R., 190, 193  
     *Lear*, 193  
 Herdman, Robert, 187, 208  
 Herkomer, Hubert, 208, 218  
     *Eventide*, 208  
     *Last Muster*, 208  
     *Missing*, 208  
 Herman, 24  
 Herring, J. F., 147  
 Hervey, Mary, 33 n., 34 n., 35 and n.  
 Heseltine Collection, 84  
 Hessett (Suffolk), 15  
 Hexateuch, 21  
 Hexham (Northumberland), 14  
 Heyden, Van der, 85, 128  
 Hickey, Thomas, 138  
     *Abington, Mrs.*, 138  
 Highmore, Joseph, 60, 62, 67, 70-71,  
     73, 74, 77, 88, 94, 102, 106  
     *Emmerson*, 71  
     *Enraged Husband*, 70  
     *Hagar and Ishmael*, 71  
     *Heath, Sir Thomas*, 71  
     *Man in a Murrey Coat*, 71, 94  
     *Pamela Illustrations*, 71, 135  
     *Shaftesbury, Susannah, Countess of*,  
     71, 94  
     *Wilberforce, Mr. and Mrs.*, 94  
 Highmore, Serjeant, 66  
 Highnam Court, 121  
 High Wycombe Church, 137, 169  
 Hill, Thomas, 60, 77, 88  
 Hilliard, Lawrence, 40 and n.  
 Hilliard, Nicholas, 27, 35, 36, 37, 38-  
     42, 44, 48, 49, 50, 53  
     *Anne of Denmark*, 41  
     *Hilliard, Nicholas*, 41  
     *St. John of Bletsho, Oliver, Lord*, 38  
 Hillyarde, Richard, 38  
 Hilton, W., 184, 188  
*Historia Major*, 8, 23  
*Historia, Minor*, 8  
 H. J. (miniaturist), 38  
     *Mary I*, 38  
 Hoare, Prince, 91  
 Hoare, William, 74, 91, 92, 95, 96,  
     107  
     *Lady Fitzwilliam*, 92  
     *Francesco Geminiani*, 91  
     *Northampton, Frances, Countess of*, 92  
 Hobbema, Meindart, 150, 152, 179,  
     180  
 Hoby, Sir Edward, 35  
 Hodges, William, 87  
 Hogarth, William, 33, 55, 58, 60-63,  
     67-71, 73, 74, 76, 77, 82, 85,  
     88, 89, 90, 94, 96, 135, 185,  
     192  
     *Bambridge, Trial of*, 68  
     *Beer Street*, 68  
     *Beggar's Opera*, 63, 67, 135  
     *Calais Gate*, 68

## INDEX

- Coram, Captain*, 68, 69  
*Election Series*, 68, 69, 70  
*Enraged Musician*, 70  
*Frankland, Frederick*, 70  
*Gin Lane*, 68  
*Harlot's Progress*, 68  
*Hervey, Lord, and his Friends*, 70, 73,  
 106  
*Hogarth's Servants* 62, 69, 102  
*Hudibras* illustrations, 67, 135  
*Industrious and Idle Apprentices*,  
 68  
*Lovat, Simon, Lord*, 69  
*Marriage à la Mode*, 68  
*Musical Party*, 73  
*Quin, James*, 70  
*Rake's Progress*, 68, 69  
*Shrimp Girl*, 70  
*Southwark Fair*, 68  
*Staymaker, The*, 70  
*Wanstead Assembly*, 70  
 Holbein, 30, 31, 32, 37, 39, 40 and n.,  
 103, 205 n.  
*Abergavenny, Lord*, 37  
*Anne of Cleves*, 37  
*Audley, Lady*, 37  
*Barber Surgeons Company*, 31  
*Brandon, Charles*, 37  
*Brandon, Henry*, 37  
*Holbein, Hans*, 37  
*Howard, Catherine*, 37  
 Holford Collection, 97  
 Holl, Frank, 208, 209, 219  
*Home Again*, 209  
*Newgate*, 208  
*Ordered to the Front*, 209  
 Holland House, 76, 127  
 Holland, James, 179  
 Hollins, J., 193  
 Holmes, Sir C. J., 40, 42, 47, 157 and  
 n., 225  
 Holmes, Sir R., 39, 40 n., 41 n., 45  
 Holyrood Palace, 35  
 Hone, Nathaniel, 95, 123  
*Fisher, Kitty*, 96  
 Honington (Suffolk), 11  
 Honthorst, Gerard, 50, 119  
 Hook, James, 189  
 Hoppner, John, 111, 113, 118, 130,  
 147, 163, 171, 174, 175, 184  
*Martin, Mrs.*, 174  
*Mary, Princess*, 174  
*Melbourne, Lady*, 174  
*Papendick, Miss*, 174  
*William Pitt*, 147  
 Horæ, Bedford, 24  
 Horæ, Carew-Poyntz, 23  
 Horæ, Taymouth, 23  
 Hornebaud, Gerard, 33  
 Hornebaud, Luke, 33, 37  
 Hornebaud, Susannah, 37  
 Hornel, E. A., 218  
 Horsley, J. C., 193  
*Religion*, 193  
 Horsley, W. C., 209  
*Going to the Front*, 209  
*Sister of Mercy*, 209  
 Hoskins, John, 42-45  
 Houbraken, 106  
 Houghton, A. B., 205  
*Ramsgate Sands*, 205  
*Volunteers*, 205  
 House of Lords, 118  
 Howard, H., 193  
 Howard-Vyse, General, 121, 143  
 Hudson, Thomas, 59, 60, 62, 69, 71-  
 72, 74, 75, 88-91, 94, 99-102,  
 118, 137  
*Byng, Admiral*, 72  
*Egmont, Lady*, 72  
*Goldsmiths' Group*, 72  
*Jacobsen, Theo.*, 72  
*Man in a Grey Coat*, 72  
 Hueffer, F. M., 202 n.  
 Hughes, Arthur, 204  
*April Love*, 205  
 Hugh of St. Albans, 12  
 "Huguenot Society, Proceedings of,"  
 41 n.  
 Hunt, Holman, 159, 201-202, 204  
*Two Gentlemen of Verona*, 202  
*Hireling Shepherd*, 202  
 Hunt, W. H., 177, 224  
 Hunter, Colin, 219



## INDEX

- Huntington Library and Art Gallery, 72, 104, 107, 108, 110, 158, 171, 172
- Huysmans, Jacob, 56
- Huyssing, Hans, 73, 92  
*Arthur Onslow*, 73
- Ibbetson, Julius Cæsar, 130, 133-134
- Ickworth, 70, 106 n., 129
- Ilchester, Earl of, 70
- "*Illustrated Sydney News*," 215
- "*Illustrious Heads*," 106
- Ilminster, 99
- Impressionism, 182, 212
- India Office, 81, 82, 83, 95
- Ingres, J. D., 195, 202
- International Society of Painters, 214
- Ionides, Hon. Mrs. Basil, 72, 76
- Irnham Hall, 34
- Isaac carrying the Wood*, 3
- Jackson, John, 184
- James I, 39, 41, 42, 48, 49
- James II, 46, 63
- James, C., 85 and n.  
*The Monument*, 85 n.
- James, W., 85 and n.
- Jenkins, or Jenkin, 74
- Jersey, Earl of, 143
- Jervais, Charles, 60, 72
- Job, Story of, 12
- John, Augustus, 57, 225
- John of Northampton, 12
- John of St. Omer, 6
- Johnson, Charles, 152 n.
- Johnson, Cornelius, 42, 50, 51, 103
- Johnson, J. G. Collection, Philadelphia, 160
- Jones, E. Peter, 35
- Jones, George, 193
- Jonghe, Claude de, 79  
*Old London Bridge*, 79
- Joseph, Emperor, 100
- "*Journey Through Spain*," 124
- Julian's, 222
- Justus of Ghent, 27
- Kauffmann, Angelica, 98
- Kay, Isherwood, 109, 158 n.
- Keateon, 66
- Keats, John, 184
- Keeble, W., 78
- Kempley (Gloucestershire), 5
- Kennedy, H. A., 38 n.
- Kensington Palace, 63, 73, 80, 85 n., 175
- Kent, William, 67
- Ken Wood, 111
- Ketel, Cornelis, 36  
*Frobisher, Martin*, 36  
*Gresham, William*, 36
- Kettle, Tilly, 121  
*Sir William Blackstone*, 121  
*Admiral Cornish in his Cabin*, 121  
*The Misses Davidson*, 121  
*Edwards Family Portraits*, 121  
*Kempenfelt, Admiral*, 121  
*Lady (Dulwich)*, 121  
*Sealy Brothers*, 121  
*Vyse, Mrs.*, 121  
*Francis Yarborough*, 121
- Keyser, Dr. C. E., 25
- Kidd, William, 187
- Kierinx, J. C. (or, Carings), 79
- Kimbolton, 64
- King, Oliver, 26
- Kings  
Æthelstan, 20, 21  
Edmund, 16  
Edward II, 12  
Edward III, 12  
Henry III, 6, 7, 8, 11, 12  
Henry IV, 13  
Henry VI, 16  
Olaf, 16  
Richard II, 12, 13, 23
- Kingston, Lacy, 172
- Kirkall, E., 81
- Knapton, George, 74, 75, 89, 91, 96  
*Arnold Boy*, 89  
*Ebberton, Lucy*, 89  
*Wales, Dowager Princess of, and Children*, 89

## INDEX

- Kneller, Godfrey, 52, 56-60, 62, 66, 67, 69, 71, 73, 77, 93, 99, 102, 139, 140, 183  
*Kit Cat Club Portraits*, 57, 93  
*Prior, Matthew*, 57
- Knight, J. Buxton, 221, 226 n.
- Knole Park, 31, 32, 33, 52
- Koninck, P. de, 154
- Kyber Pass, 209 n.
- Lady Lever Art Gallery, 203, 208
- Laguerre, Louis, 63, 65, 139  
*Macclesfield, Earl of*, 65
- Lamb, Charles, 69, 94
- Lambert, George, 74, 81, 82, and n.  
 85 n., 86  
*Chiswick Villa*, 82 and n.  
*Covent Garden*, 81  
*East Indies Settlements*, 81, 82  
*Hursley Hall, View of*, 81  
*Landscape with a Grove*, 82  
*Ravine, A*, 82  
*Richmond Castle*, 81, 82  
*Westcombe House, Blackheath*, 81
- Lambton, Captain, 134  
 "Landscape Painters, Old English,"  
 81 n., 87 n.
- Landseer, Edwin, 168, 184, 192  
*John Gibson*, 192
- Lane, John, 91
- Lane, Samuel, 184
- Langhorne's Poems, 120
- Lansdowne Collection, 104, 119
- Largillière, Nicolas, 60
- Laroon, Marcellus, 76  
*London Cries*, 76  
*Lord Lovelace*, 76
- Laroon, Marcellus, Junior, 76  
*Last Judgment*, 14  
 Patcham, 5  
 Stowell, 5  
 Wenhaston, 17  
 Westminster, 12
- La Thangue, H., 222
- Latour, Quentin, 62
- Lauder, R. Scott, 217
- Lavery, John, 218
- Lavington, Park, 143, 145
- Lawrence, Thomas, 48, 105, 111, 113, 124, 163, 171-175, 183, 184, 185, 187, 223  
*Calmady Children*, 172  
*Charles, Archduke of Austria*, 172  
*Charlotte, Queen*, 171  
*Curran, J. P.*, 173  
*Falmouth, Lady*, 172  
*Farren, Nellie*, 171  
*Foster, Lady Betty*, 172  
*Frederick William III*, 172  
*Grafton, George, Duke of*, 173  
*Locke, Master*, 172  
*Londonderry, Lord*, 163  
*Macguire, Mrs. and Son*, 172  
*Oswaroff*, 172  
*Pennicott, William*, 173  
 "Pinkie", 171, 172  
*Price, Uvedale*, 173  
*Richelieu, Duc de*, 172  
*Taylor, Thomas*, 173  
*Tschernitschef*, 172  
*Upton, Caroline*, 172
- Lawson, Cecil, 182, 221
- Leader, B. W., 180
- Lee, F. R., 180
- Lee of Fareham, Lord, Collection, 121
- Leemput, R. van, 32
- Leggatt, Messrs., 145
- Legros, A., 209, 217, 224, 226
- Leicester Art Museum, 197
- Leighton, Frederick, 168, 181, 196,  
 198-200, 224  
*Richard Burton*, 199  
*Cimabue*, 198  
*Clytie*, 199  
*Cymon and Iphigenia*, 199  
*Daedalus and Icarus*, 199  
*Daphnephoria*, 199  
*Dead Romeo (drawing)*, 199  
*Elisha and the Shunammite's Son*,  
 199  
*Fatidica*, 199  
*Flaming June*, 199  
*Golden Hours*, 199  
*Helen of Troy*, 199

## INDEX

- Hercules Wrestling for Alcestis' Body*, 199  
*Last Watch of Hero*, 199  
*Lemon Tree* (drawing), 199  
*Phryne*, 199  
*Rizpah*, 199  
*St. Jerome*, 199  
*St. John writing*, 200 n.  
*The Sea gave up the Dead*, 200  
*Self Portrait*, 199  
*Summer Moon*, 199  
*Venus disrobing*, 199  
 Leith Shipmasters Company, 163  
 Lely, Peter, 30, 43, 47, 52-58, 93, 183  
     *Admirals, The Greenwich*, 55  
     *Windsor Beauties*, 55  
 Lens, Bernard, 45, 48, 73, 74  
 Leon, Sir George, 70, 77  
 Leslie, C. R., 100 n., 101 n., 126,  
     157 n., 168, 190  
     *Dulcinea*, 191  
 Leslie, C. R., and Taylor, T., 100 n.,  
     101 n.  
 Leveson-Gower, G. C., 36  
 Lewis, J. F., 205 and n.  
     *Lilium Auratum*, 205  
 L'hermitte, Leon, 221  
 Lillo, E., 68  
*Lincoln's Inn*, 81  
 Lincoln's Inn Hall, 197  
 Linnell, John, 170, 177  
 Liotard, 89 and n., 106 n.  
 Lippi, Filippino, 205, 206  
 Lippi, Filippo, 205  
 "List of Buildings having Mural Decora-  
     tions," 25  
 Little Hampden (Buckinghamshire), 11  
 Little Missenden (Buckinghamshire), 11  
 Little Thornham (Suffolk), 10  
 Liverpool Art Gallery, 202, 203, 208  
*Lives of the Abbots of Farrow and*  
     *Wearmouth*, 2  
 Lizars, W. H., 208  
 Lockey, Rowland, 40  
*Lomazzo on Painting*, 37, 39, 41 n.  
 London Diploma Gallery, 138, 146,  
     156  
 London Guildhall Gallery, 118, 207  
 London, King's College, 153  
 "London Magazine," 180  
 "London Merchant" (Lillo's), 68  
 Londonderry, Marquis of, 142  
 Long, Basil, 38 n., 39 n.-45  
 Long, Edwin, 200  
 Longhi, P., 62, 69  
 Lonsdale, W. J., 185  
 Loo Palace, 64, 65  
 Loo, van J. B., 75 and n., 89, 102, 113  
 Lorimer, J. H., 218  
 Louis XIV, 58  
 Louis XV, 58, 135  
 Louthembourg, Phillip de, 128 n., 130,  
     132-133, 134  
     *Dawn over London*, 133  
     *Methodist Preacher*, 133  
     *Niagara*, 133  
     *Royal Reviews*, 133  
     *Satan arraying his Troops*, 133  
 Louvre, The, 115  
 Lowndes, William, 63 n.  
 Lucas, Lady, Collection, 104  
 Lucas, R. C., 184  
 Lumley Inventory, 34  
 Luxembourg, Gallery, 214, 222  
  
 Macallum, Hamilton, 219  
 Macbeth, Robert, 182  
 MacColl, D. S., 225  
 MacGregor, W. Y., 217, 218, 224  
 Mackay, W., 174 n.  
 Macklin, 128  
 Maclise, D., 184, 190, 191, 193, 201,  
     205 n.  
     *Spirit of Chivalry*, 191, 193  
     *Dulcinea*, 191  
     *Justice*, 191  
     *Peter the Great at Deptford*, 191  
     *Trafalgar*, 190  
     *Waterloo*, 190  
 Macro, Dr., 88  
 Madresfield Court, 38  
 Magniac Collection, 143  
 Makins Collection, 202, 203  
 Malton, Thomas, 154, 155

## INDEX

- Manchester Art Gallery, 202, 203,  
     206 n., 221  
 Manchester Corporation, 167  
 Manchester Town Hall, 204  
 Manchester, Lord, 64  
 Manet, E., 212, 213, 217, 222, 223,  
     226 and n.  
 Manners, Charles, 46  
 Manners, Lady Victoria, 127 n., 135 n.  
 Manning, W. W., 38  
 Manson, George, 224  
 Mantegna, 202 n., 206 n.  
 Marchi, Giuseppe, 100 n.  
*Margaret of Beaufort*, 27, 28  
*Margaret, Countess of Salisbury*, 27, 28  
 Marks, Stacy, 207  
     *Bottom*, 207  
     *Christopher Sly*, 207  
     *Jolly Post Boys*, 207  
 Marlborough House, 89  
 Marlborough, John, Duke of, 59  
 Marlow, William, 85, 146  
 Marsh, Mr. E., 87  
 Marshall, Ben, 132, 134, 139, 142,  
     143, 145-146  
     *Astley and his Harriers*, 144, 145  
     *Brush*, 143  
     *Bull Alexander and Shorthorns*, 134  
     *Cannon Ball*, 143  
     *Eclipse*, 143  
     *Mr. Fermor's Hounds at Tusmore*, 145  
     *Gosden, Thomas*, 145  
     *Gully, John*, 145  
     *Howard Vyse Boys*, 144  
     *John Jackson*, 145  
     *Henry Legard with Hunters*, 145  
     *Oldaker on Pickle*, 143  
     *Phantom*, 143  
     *Powlett and Hounds*, 143, 145  
     *Sailor on Epsom Downs*, 143  
     *Sam on Epsom Downs*, 143  
     *Two Hunters and Dog*, 143  
     *Watson Family*, 143, 144  
 Marsham (Norfolk), 17  
 Martin, David, 162  
 Martin, Elias, 177  
 Martineau, R. B., 205  
*Martyrdom of St. Thomas*, 13  
 Marvels of the East, 21  
 Mary I, 33, 37  
 Mason, George Hemingway, 181, 216  
     *Cast Shoe*, 181  
     *Evening Hymn*, 181  
     *Harvest Moon*, 181  
 Mason, W., 176  
 Massys, Quinten, 29  
 Mathias, 74  
 McEvoy, Ambrose, 225  
 McKay, A., 38  
 M'Taggart, W., 217, 218, 224  
 Mead, Dr., 62, 94  
 Meissonier, J. L. E., 192, 208  
 Melbourne, Lord, 141  
 Melbourne, National Gallery, 203  
 Melbury, 70, 90, 96, 97  
 Melcombe Regis, 66  
 Meli, 198  
 Mellon, Andrew Collection, 31  
 Melozzo da Forli, 27  
 Melville, Arthur, 218, 224  
 Mercers' Hall, 31, 32  
 Mercier, Philippe, 62, 75, 135  
     *Anatomist, The*, 76  
     *Domestic Employment*, 76  
     *Harpax Paying for his Night's Enter-  
         tainment*, 76  
     *Rural Life*, 76  
 Meres' *Palladis Tamia* (Wits' Treasury),  
     37, 53  
 Meulen, A. Van der, 80, 139  
 Meulen, Steven van der, 34  
     *Jane, Lady Lumley*, 34  
     *John, Lord Lumley*, 34  
 Michelangelo, 102, 119, 155, 166-170,  
     195  
 Michiel, Master, 29  
     *Henry VII*, 29  
 Middleton, J. G., 193  
 Miereveldt, 50  
 Milbanke, Sir Ralph and Mr. John, 141  
 Millais, John Everett, 98, 159, 201-204  
     *Autumn Leaves*, 203  
     *Blind Girl*, 203  
     *Bridesmaid, The*, 203



## INDEX

- Carpenter's Shop*, 202, 203  
*Ferdinand and Ariel*, 202, 203  
*Huguenot, The*, 203  
*Lorenzo and Isabella*, 202, 203  
*Mariana and the Moated Grange*, 202,  
 203  
*Ophelia*, 98, 203  
*Order of Release*, 203  
*Peace Concluded*, 203  
*Proscribed Royalist*, 203  
*Random Shot*, 203  
*Rescue by Firemen*, 203  
*Return of the Dove*, 203  
*Ruskin, John*, 203  
*Sir Isumbras*, 203  
*Woodman's Daughter*, 203  
 Millais, Lady, Collection, 203  
 Millar, Dr. E. G., 1  
 Miller, T. H., Collection, 203  
 Millet, J. F., 160, 181, 201, 216, 218,  
 221  
*Man with a Hoe*, 181  
 Milner, Edith, 34 n.  
 Milner, J. D., 121  
 Momper, Joos de, 79, 87 n.  
 Monamy, Peter, 74, 83  
 Monet, Claude, 160, 217, 222, 226 n.  
 Monroe, Dr., 152-154, 177, 179  
 Montacute, 123  
 Moore, Henry, 219  
 Moor Park, 66  
 Mor, Antonio, 35  
*More Family*, 31  
 Morgan, Pierpont, Collection, 38, 171  
 Morland, George, 87, 122, 130 and n.,  
 133, 134, 142 n., 184  
*Interior of a Stable*, 131  
*Laundry Maid*, 130 n.  
*Rabbiting*, 131  
 Morland, Henry, 130 and n.  
*Lady Coventry as Laundry Maid*,  
 130 n.  
*Laundry Maid*, 130 n.  
 Morley, Lord, 102  
*"Morning Herald,"* 101  
*"Morning Post,"* 118  
 Morris, Phil. R., 182  
 Morris, William, 205  
 Mortimer, John H., 137, 169, 170  
*Cocks, the Rev. John, and James  
 Cocks*, 138  
*Drakes of Amersham (family group)*,  
 138  
*Edward the Confessor stripping his  
 Mother of her Effects*, 137  
*Family at Billiards*, 138  
*Hamilton, Portrait of*, 138  
*Powell, Smith and Bensley in "King  
 John,"* 138  
*St. Paul Preaching*, 137  
*The Painter, Joseph Wilton and a  
 Student*, 138  
 Moser, G. M., 169  
 Mount Edgcumbe, 97, 102  
 MSS.  
 Cottonian, Claudius B IV  
 Cottonian, Julius A VI  
 Cottonian, Tiberius B V  
 Holford-Morgan, 22  
 Muller, William, 179, 224  
 Mullins, G., 177  
 Mulready, William, 168, 184, 187-188,  
 189, 192, 201, 205 n., 207, 224  
*Choosing the Gown*, 188  
*Fight Interrupted*, 188  
*Gravel Pits*, 188  
*Last In*, 188  
*Open your Eyes*, 188  
*Seven Ages of Man*, 188  
*Sonnet, The*, 188  
*Vicar of Wakefield*, 188  
*Woman Hanging out Clothes*, 188  
*Younger Brother, The*, 188  
 Munden, Joseph, 69  
 Murillo, 186  
 Murrey, Thomas, 56, 72, 74, 88, 92  
 Myn, Frans van der, 78  
*Leveridge, Robert*, 78  
 Mytens, Daniel, 42, 43, 49-50  
*Hamilton, James, 2nd Marquess*, 50  
*Hamilton, James, 1st Duke of*, 50  
 Napoleon, 134  
 Narford House, 64

## INDEX

- Nasmyth, Patrick, 180, 184  
 National Gallery, 31, 32, 52, 71, 80 n.,  
 86, 94, 97, 101, 104-108, 110,  
 111, 114, 120, 125, 131, 134,  
 150, 151, 152, 155, 158, 159,  
 171, 185, 190 n., 191  
 National Institution of Fine Arts, 209  
 National Portrait Gallery, 27, 28, 29  
 and n., 30, 32-36, 49, 52, 56,  
 61, 73, 77, 89, 90, 96, 97, 106,  
 109, 125, 126, 132, 167, 173,  
 197, 198  
 National Sporting Club, 145  
 Nattier, J. Marc, 60, 62  
 "Nazarenes, The," 190 n., 201 n., 204  
 Nebot, B., 85 n.  
*Nevill, Sir Henry*, 36  
 Newark (Nottinghamshire), 14  
 Newbattle Abbey, 34  
 Newburgh Priory, 127  
 Newbury Corporation, 96 n.  
 New English Art Club, 209, 217,  
 219-224  
 New Gallery, 209  
 Newlyn School, 217-219, 222  
 Newport (Essex), 17  
 Newton, G. S., 193  
 New York Metropolitan Museum, 75,  
 110, 117, 164, 172, 173, 222  
 New York Public Library, 117  
 Niccolo da Modena, 33  
 Nicholson, William, 225  
 Nivelon, C., 73  
 Noble, Robert, 218  
 Nodier, C., 158  
 Noel, Major, Collection, 121  
 Nollekens, Joseph, 62, 76  
*Musical Party*, 76  
*Lord Tylney and his Friends*, 76 and n.  
 Norgate, Edward, 42, 45  
 Norman, Phillip, 39  
 North, J. W., 182  
 Northcote, James, 91, 102, 105, 122,  
 123, 126 and n., 127, 141, 168,  
 173  
*Murder of the Princes*, 122  
 Northumberland, Duke of, 52  
 Norwich, 10, 13, 17  
 Norwich Cathedral, 10, 13  
 Norwich, St. Andrews, 14  
 Norwich, Michael at Plea, 13  
 Norwich School, 152, 180  
 Nostell Park, 31  
 Nottingham, 6  
 Nottingham Gallery, 87  
 Nugent, Sir George, 136  
 Nuneham, Lord, 90, 176  
 Oatlands, 53  
 Ogston, James, Collection, 203  
 O'Hagan, Lord, 136  
 Oliver, F. S., 61 n.  
 Oliver, Isaac, 36, 40-42, 44, 50, 53,  
 223  
 Oliver, Peter, 42  
*Adoration of the Kings*, 41  
*Antiope*, 41  
*Arundel, Thomas, Earl of*, 42  
*Burial of Christ*, 41  
*Children of Israel*, 42  
*Christ, Head of*, 41  
*Henry, Prince of Wales*, 223  
*Prodigal Son*, 41  
*Rape of the Sabines*, 42  
*Sir Philip Sidney*, 42  
*Talbot, Sir Arundel*, 41  
*Venus and Cupid asleep*, 42  
*Venus, Cupid and Satyrs*, 42  
 Opie, John, 124, 125  
*Attiring of Judith*, 124  
*Belisarius*, 124  
*Betty, Master*, 124  
*Clothing the Naked*, 124  
*The Confession*, 124  
*Death of Rizzio*, 124  
*Freeing of Amoret*, 124  
*Infant Samuel*, 124  
*Townsend, Mr.*, 124  
 Oppé, A. P., 148 and n., 149  
 Orchardson, W. Q., 208  
*Napoleon on the Bellerophon*, 208  
*Voltaire*, 208  
*Young Duke*, 208  
 Orpen, William, 225

## INDEX

- Osborne, Dorothy, 45  
 Ostade, A. van., 132, 186  
 Ottawa Gallery, 35, 173  
 Oxford, 8, 24, 171  
   All Souls College, 66, 75  
   Ashmolean Museum, 53, 70, 177,  
     202, 203  
   Bodleian Library, 36, 54, 72,  
     121  
   Brasenose College, 121  
   Christ Church, 9, 75, 115  
   Corpus Christi, 29  
   Exeter College, 23  
   Magdalen College, 29  
   New College, 24, 64  
   Queen's College, 54  
   Trinity College, 64  
   Union, 206  
   Wadham College, 76
- “*Painting, The Art of*,” 41  
 Palmer, Samuel, 170, 177  
 Panshanger, 136, 141, 174  
 Par, William, 169, 177  
 Paris, Matthew, 8, 23  
 Parmentier, Jacques, 62, 65  
   *Joseph and his Brethren*, 65  
 Partridge, J., 185  
 Patcham (Sussex), 5  
 Pater, J. B., 62  
 Paterson, James, 217, 218  
 Peake, Robert, 36  
   *Charles I*, 36  
 Peel, Sir Robert, 187  
 Pelham, Peter, 117  
 Pellegrini, Ant., 64  
 Pelouse, 221  
 Pembroke, Earl of, 40 n.  
*Pembroke Family* (Van Dyck), 102  
 Pencarrow, 103  
 Penni, Bartolommeo, 33  
 Penny, Edward, 74, 78, 94, 95  
   *Clive receiving The Lord Clive Fund*,  
     95  
   *Granby, Marquis of, giving alms*, 95  
     and n.  
   *Heathcote, Anne, Lady*, 95 and n.
- Heathcote Children* (Penny), 95  
*Heathcote, Sir Thomas*, 95 and n.  
*Self-Portrait*, 95  
*Smart, Christopher*, 95  
*Wolfe, Death of*, 95 and n.
- Penshurst, 36, 38, 49  
 Pepys, Samuel, 45  
 Percy's "Reliques," 120  
 Peterborough, 4, 11  
 Peter of Spain, 6  
 Peter the Great, 148  
 Peters, Matthew William, 126, 127 and  
   n., 128 and n., 130  
   *Angel carrying the Spirit of a Child  
     to Paradise*, 128  
   *Deathbed of the Just*, 128  
   *Group of Children*, 128  
   *Woman in Bed*, 128
- Pether, Abraham, 149  
 Pettie, John, 208  
   *Bonnie Prince Charlie*, 208  
   *Cromwell's Saints*, 208  
   *The Vigil*, 208
- Petworth, 32 n., 65, 95 n., 156  
 Pheidias, 197  
 Phelps, R., 78  
 Philadelphia Museum, 104, 114, 173  
 Phillips, Charles, 63, 76  
 Phillips, Thomas, 184  
 Physicians, Royal College of, 72  
 Piazzetta, 62  
 Pickering, H., 78  
 Pickersgill, F. R., 193  
 Pickersgill, H. W., 184  
*Pictor in Carmine*, 4  
 "Piers Plowman," 15  
 Pine, Robert Edge, 74, 95-96, 137  
   *Surrender of Calais*, 96 and n.  
   *David Garrick*, 96
- Pine, Simon, 74  
 Pinwell, George, 182  
 Pissarro, Camille, 222  
 Platoff, Hetman, 134  
 Plymouth Gallery, 101, 102  
 Plympton, 99  
 Poelenberg, 133  
 "Poets and Theatres" (Bell), 138

## INDEX

- Poldi Pezzoli Museum, 35  
 Pollard, James, 147  
 Pond, Arthur, 67, 74, 89, 90  
     *Holland, Henry Fox, Lord*, 90  
     *Horner, Susannah Strangways*, 90  
     *Lady and Gentleman at Table*, 90  
         and n.  
     *R. Snow*, 90  
     *Woffington, Peg*, 90  
     *Pontefract Castle*, 79  
 Poole, Rachel Lane, 53, 74 n.  
 Pope, Alexander, 46  
 Port Eliot, 102, 103  
 Portland, Duchess of, 88  
 Portland, Duke of, 64  
 Port Mahon, Minorca, 99  
 Portsmouth, Louise, Duchess of, 55  
 Potter, Frank, 132, 215-16  
     *Music Lesson*, 216  
 Potter, Theophila, 99  
 Poussin, Gaspard, 81, 82, 85, 86, 137  
 Poussin, Nicholas, 149, 155  
 Powderham Castle, 36, 127  
 Poynter, Edward, 196, 200, 224  
     *Catapult*, 200  
     *Israel in Egypt*, 200  
 Pre-Raphaelism, 200-206  
 Prinsep, Val, 182  
 Privy Garden, 137  
 Priwitzer, Johann, 50  
 Prout, Samuel, 224  
 Prudhon, 62  
 Pryde, James, 225  
 Psalters, 23  
*Psychomachia*, 5  
 "Public Advertiser," 96 n.  
 Pugh, 85 n.  
     *Covent Garden*, 85 n.  
 Puttick and Simpson, 100, 107  
 Puvis de Chavannes, 195, 215  
 Pynacker, 133  
  
 Radnor, Lord, 88  
 Raeburn, Henry, 113, 120, 162-165,  
     173, 187  
     *Carnegie, Lady*, 163  
     *Chalmers, George*, 162  
     *Clarke, Sir J. and Lady*, 162  
     *Drummond Boys*, 164  
     *Duncan, Lord*, 163  
     *Dundas, Lord*, 162  
     *Ferguson, Mrs. and Children*, 162  
     *Ferguson, William*, 163  
     *Finlay, Mrs.*, 163  
     *Glendowyn, W.*, 163  
     *Macdonell, Alastair*, 163  
     *MacDowall, Gen. Hay*, 163  
     *MacNab, The*, 163  
     *Musidora*, 165  
     *Paterson Children*, 162  
     *Sinclair, Sir John*, 163  
     *Spens, Dr.*, 163  
     *Tait, John of Harvieston*, 163, 164  
     *Williamson, Mrs. Robertson*, 163  
 Ragley, 104  
 Ramsay, Allan, 59, 60, 73, 74, 91-93,  
     94 and n., 100, 146, 162  
     *Charlotte, Queen*, 147  
     *George III*, 147  
     *Hervey, Molly, Lady*, 94  
     *Holland, Caroline, Lady*, 94  
 Ranelagh House, 64  
 Ranworth (Norfolk), 16  
 Raphael, 102, 116, 166, 178, 195  
 Raphael's Cartoons, 74  
 Rav (or Raf), J., 29  
 Raveningham Hall, 36  
 Record Office, 63  
 Redgrave, R., 193  
     *Prince Henry and Gascoigne*, 193  
 Reid, John, 182  
 Reinagle, P., 145, 146  
 Reinagle, R. R., 147  
 Rembrandt, 102, 151, 154  
 Renoir, P., 217  
 Reynolds, Joshua, 48, 51, 59, 60, 71,  
     72-75 n., 90, 92-94, 96, 98-  
     105, 106, 108, 110, 113, 114-  
     117, 121-123, 125, 128, 129,  
     131 n., 141, 142, 155, 162-164,  
     171, 174-175, 223  
     *Ancrum, William, Earl of*, 104  
     *Barrington, Admiral*, 105, 164  
     *Bonfoy, Anne*, 103



## INDEX

- Bonfoy, Captain Hugh*, 102  
*Boy reading*, 102  
*Bunbury, Lady Sarah, sacrificing*,  
 104  
*Bunbury, Master*, 104  
*Calthrop, Mr.*, 122  
*Child, Miss*, 122  
*Coussmaker, Col.*, 164  
*Cumberland, Duke of*, 122  
*Edgcumbe, Richard, 2nd Lord*, 102  
*Eliot Group*, 102, 103  
*Ely, Lord and Lady*, 163  
*Gibbon, George*, 101  
*Hamilton, Captain John*, 103 and n.  
*Hamilton, Duchess of*, 104  
*Harrington, Jane, Countess of*, 104,  
 111  
*Heads of Angels*, 101  
*Heathfield, Lord*, 101, 105, 164  
*Hunter, Dr. William*, 123  
*Hymen, The Graces decorating*, 104,  
 126  
*Kendall Family Portraits*, 101 n.  
*Keppel*, 105  
*Lippe-Buckeburg, Count*, 105  
*Molesworth, Mrs.*, 103  
*Montagu, Ladies*, 97  
*Montagu, Lady Betty*, 104  
*Mount Edgcumbe, Richard, 1st Lord*,  
 102  
*Mount Edgcumbe, Richard, 2nd Lord*,  
 102  
*O'Brien, Nelly*, 104  
*Ourry, Captain*, 102  
*Palmer, Mary*, 102  
 "Perdita," *Mrs. Robinson*, 111  
*Rembrandt Self Portrait (Copy)*, 99  
*Mrs. Robinson*, 111  
*Rockingham and Burke*, 105  
*Rodney, Admiral*, 105, 111, 164  
*Self Portrait*, 100  
*Seymour, Lord George*, 104  
*Siddons, Sarah, as Tragic Muse*,  
 104  
*Strawberry Girl*, 104  
*Sunderlin, Lady*, 105  
*Tarleton, Colonel*, 164  
*Tavistock, Francis, Marquis of*, 104  
*Warren Ladies*, 104  
*Yorke, The Ladies*, 104  
*Reynolds, Rev. Samuel*, 99  
*Ricci, Marco*, 62  
*Ricci, Sebastiano*, 63, 65, 67, 69  
     *Ascension of Christ*, 65  
     *Diana and Attendants*, 65  
     *Venus and Tritons*, 65  
*Rich, Alfred*, 225  
*Richard II*, 12, 13, 23, 27  
*Richard III*, 27  
*Richard III*, 26, 28  
*Richards, J.*, 85  
*Richards, J. Inigo*, 177  
*Richardson, Jonathan*, 56, 59, 71-72,  
 88, 91, 92, 139  
     *Hall, Richard*, 72  
     *Montague, Lady Mary Wortley*, 72  
*Richardson, Samuel*, 71  
*Richmond, Countess of*, 27, 28  
*Richmond, Duke of*, 113, 137, 138  
*Richmond Hill*, 81  
*Richmond, Sir W. B.*, 200  
*Rienaecker, Victor*, 150  
*Rigaud, Hyacinth*, 60  
*Rijks Museum*, 37  
*Riley, John*, 55, 56, 59, 71, 72, 93  
     *Chiffinch, William*, 56  
     *Lauderdale, Duke of*, 56  
     *Russell, Lord William*, 56  
*Riviere, Briton*, 182  
*Roberts*, 105  
*Roberts, David*, 179, 193  
*Roberts, James*, 138  
*Roberts, W.*, 113 n., 174 n.  
*Robinson and Fisher*, 109  
*Robinson, J. B., Collection*, 172  
*Roche, Alex.*, 218  
*Rockingham Castle*, 143, 144  
*Roe, F. Gordon*, 139 n.  
*Romney, George*, 98, 101, 111, 113-  
 115, 118, 119, 123, 125, 126,  
 137, 142, 146, 163, 174 and n.  
     *Allen, Joseph*, 115  
     *Andrewes, Miss*, 113  
     *Anson, Admiral Sir George*, 113

## INDEX

- Beaumont Family*, 114  
*Bo-peep*, 114  
*Eton Leaving Portraits*, 115  
*Hamilton, Lady*, 115  
*Harding, Richard Newman*, 114  
*Johnson, Mrs.*, 115  
*Kenyon, Lord*, 115  
*Lady and Child*, (N.G.), 114, 115  
*Lady and Child* (Robinson Collection), 115  
*Lindow, Mr. and Mrs.*, 114  
*Morland, Jacob*, 113  
*Smith, Lady*, 115  
*Stanley, Sir John*, 115  
*Stormont, Lord*, 115  
*Sykes, Sir Christopher and Lady*, 115  
*Vincent, Sir Francis*, 114  
*Warren, Sir George and Lady, and Daughter*, 114  
*Wilson, James, of Kendal*, 113  
*Wilson, Mrs. Daniel*, 113  
 Rooke, T. M., 206 n.  
 Rooker, M. A., 142 n., 177  
 Roos, Lord, 46  
 Rosalba, 89, 97  
 Roslin, 94  
 Ross, Thomas, 81, 86  
     *View in Herefordshire*, 81  
 Rossetti, Christina, 202  
 Rossetti, Dante Gabriel, 191, 201-204, 205, 206  
     *Annunciation*, 201  
     *Dante drawing an Angel*, 202  
     *Girl at a Lattice*, 202  
     *Girlhood of the Virgin*, 202  
     *Mrs. Rossetti* (drawing), 202  
 Rossetti, W. M., 202 n.  
 Rothenstein, William, 225  
 Rothwell, R., 185  
 Rousham, 52  
 Rowlandson, T., 130, 131, 224  
 Roxburge Club, 1, 21, 24  
 Royal Holloway College, Egham, 191, 192, 208  
*Royal Portraits*, 26, 27, 28  
 Rubens, 51, 80, 107, 134, 151, 159, 163  
     *Chapeau de Paille*, 163  
     *Château de Steen*, 134  
 Ruysdael, J. van, 150, 152, 157, 158, 179, 180  
 Rusca, Cav., 75 n.  
 Ruskin, John, 197, 213  
 Ruthwell (Cumberland), 3  
 Ruysdael, Salomon van, 80  
 St. Æthelwold, 3  
 St. Alban, 8  
 St. Amphibalus, 8  
 St. Andrew, 10  
 St. Anne, 15  
 St. Anthony, 16  
 St. Christopher, 11, 14  
 St. Cuthbert, 5, 21, 22  
 St. Dominic, 10  
 St. Edmund, 10, 22  
 St. Edward the Confessor, 7, 9, 12  
 St. Erasmus, 18  
 St. Etheldreda, 17  
 St. Eustace, 15  
 St. Faith, 6  
 St. George, 5, 11, 12, 14, 16  
 St. John the Baptist, 4  
 St. John the Evangelist, 4, 7, 10  
 St. Katherine, 10, 11  
 St. Louis, 7  
 St. Margaret, 10  
 St. Michael, 16  
 St. Nicholas, 11, 15  
 St. Oswald, 5  
 St. Paul, 7, 10  
 St. Peter, 7, 9, 10  
 St. Peter Martyr, 10  
 St. Sidwell, 16  
 St. Stephen, 10, 20  
 St. Thomas of Canterbury, 8, 10, 13  
 St. Albans (Hertfordshire), 8, 10, 23  
 St. Bartholomew's Hospital, 33, 65, 68  
 St. George's, Hanover Square, 66  
 St. Giles' House, 71, 94  
 St. James' Club, 89  
 St. James' Palace, 56, 75, 105  
 St. Luke's Club, 75, 80

## INDEX

- St. Mary-le-Strand, 126  
*St. Paul and the Viper*, 3  
 St. Paul's Cathedral, 64, 66, 67, 101, 116, 155, 194-196, 200  
 Sabin, F. T., 143  
 Sadler, Dendy, 207  
 Salisbury, 14, 21  
 Salisbury Cathedral, 9  
 Salisbury, Robert Cecil, Earl of, 39, 40  
 Saltram, 125, 129  
 Salvator Rosa, 85, 86  
 Sampson (*alias* Stark, or Strong), 36  
 Samson, Abbot, 4  
 Sandby, Paul, 176  
     *Windsor Castle Terrace*, 176  
 Sanderson, William, 42-44  
     "*Sandford and Merton*," 120  
 Sandon, 72, 78  
 Sandys, F., 205  
 Sargent, John, 57, 222-223, 225  
     *Boit Children*, 222  
     *Carmencita*, 222  
     *Carnation, Lily, Lily, Rose*, 222  
     *Gautreau, Mme.*, 222  
     *Graham Robertson*, 222  
 Sarratt (Hertfordshire), 11  
 Sartorius Family, 146  
 Sassoon, Sir Philip, 109, 136  
 Satterlee, Mrs., 130 n.  
 Saunders, G. L., 184  
 Saunders, Miss O. Elfrida, 1  
 Scarborough, Earl of, 34  
 Schaak, J. S., 92 n.  
 Schalcken, 119  
 Scheffer, Ary, 202 n.  
 Schomberg, Duke of, 64  
 Schomberg House, 108  
 Schorne, Sir John, 16  
 Schoubroeck, 79  
 Scott and Fowles, Messrs., 109  
 Scott, Samuel, 68, 74, 81, 82-85, 145  
     *Castle*, 83  
     *East Indies Settlements*, 81, 82  
     *Engagement between Blast Sloop and two Spanish Privateers*, 83  
     *Rochester Bridge*, 82  
     *Tower of London*, 84  
     *Westminster Abbey and Hall*, 83  
     *Westminster Bridge*, 83, 84  
     "*Scottish Painting*," 94 n., 218 n.  
 Scrope, Archbishop, 22  
 Seeman, Enoch and Isaac, 73, 93  
 Seghers, Hercules, 149  
 Servolini, 198  
     *Seven Sacraments*, 14  
     *Seven Works of Mercy*, 14  
 Sevonyans, Ant., 64  
 Seymour, James, 74, 140  
     *Seymour, Jane*, 27, 32, 40 n.  
 Shackleton, John, 74  
 Shakespeare's Temple, 136  
 Shardeloes, 138 and n.  
 Shee, Martin Archer, 173, 185  
     *Captain Woolmore*, 174  
 Shelley, P. B., 184  
 Sheppard, William, 53  
     *Thomas Killigrew*, 53  
 Sherborne Missal, 17, 23  
 Sherman, F. C., 117  
 Shoote, 37, 38  
     *Maria, Doña, of Portugal*, 38  
 Shorwell (Isle of Wight), 14  
 Shrewsbury, Anna, Countess of, 55  
 Sibrechts, Jan., 81  
 Sickert, Walter, 215 n., 225  
 Siddons, Sarah, 96  
     *Sidney, Philip*, 36  
 Silkstede, Prior, 19  
 Siltzer, F., 139 n.  
 Simeon Simeonis, 7  
 Simpson, John, 184  
 Sisley, Alfred, 217  
 Slade School, London, 217, 224, 226  
 Slaughter, S., 78  
 Sledmere, 115  
 Smibert, John, 73, 117  
 Smith, 74  
 Smith, J. R., 134, 153, 161  
 Smith, S. Kaines, 118, 152 n.  
 Smithfield Decretals, 19, 23  
 Society of Arts, 167  
 Society of British Artists, 209  
 Society of Painters in Water-colour, 178, 209

## INDEX

- Society of Water-colours (Scottish),  
224
- Soest, Gerard, 55, 56  
*Fairfax, Lord and Lady*, 56  
*Oxford, Aubrey, Earl of*, 55  
*Russell, Col. John*, 56
- Soldi, Andrea, 74, 75, 102
- Solly, Mrs., 84 n.
- Somerley, 102, 125, 175
- Somers, or Sommer, J., 74
- Sotheby, Messrs., 113
- Southampton, Earl of*, 31, 32
- Southill, 146
- Southwold (Suffolk), 17
- Sparrow, W. Shaw, 139 n., 143, 144 n.,  
145 and n.
- Spencer, Thomas, 74, 140 n.
- Sporle (Norfolk), 11
- "*Sporting Painters, Book of*," 139 n.,  
145 n.
- "*Sporting Prints*," 139 n.
- Spring Gardens, 97
- Staelbent, Adriaen, 79  
*Greenwich, View of*, 79
- Stanfield, Clarkson, 193, 224
- Stanhope, Spencer, 206 n.  
*Thoughts of the Past*, 206 n.  
*Waters of Lethe*, 206 n.
- Stark, James, 152, 180
- Steele, Christopher, 113  
*Laurence Sterne*, 113
- Steen, Jan, 62
- Steer, P. Wilson, 161, 215, 225-227  
*Ermine Sea*, 226  
*Paddlers*, 226  
*Richmond, Yorks*, 227
- Steinle, 198
- Stephanoff, F. P., 193
- Stephens, F. G., 187 n., 205
- Stevens, Alfred, 167, 190 n., 194-196,  
198, 224  
Deysbrooke, Liverpool, 194  
Dorchester House, 194  
Geological Museum, 194  
*King Alfred and his Mother*, 195  
*Lions (iron)*, 194  
St. George's Hall, Liverpool, 194
- St. Paul's *Mosaics*, 194, 195  
*Wellington Monument*, 194
- Stoke, Edith, 66
- Stone, Marcus, 207
- Story of Antioch*, 7
- Story and Invention of the Cross, 15
- Stotesbury Collection, Philadelphia, 172
- Stothard, 6
- Stothard, T., 193
- Stott, Edward, 182, 221, 226 n.
- Stott, William, 221  
*La Baignade*, 221  
*Summer's Day*, 221
- Strang, William, 225 n.
- Stratford-on-Avon, 15
- Streater, Robert, 64, 80  
*Boscobel House*, 80
- Streetes, William, 32, 33, 38 n.
- Strudwick, J. M., 206 n.  
*Golden Thread*, 206 n.
- Stuart, Gilbert, 125, 137  
*Carleton, Lord*, 125  
*Clonmel, John Scott, 1st Earl of*,  
125  
*Durham, Archbishop of*, 125  
*McCartney, George, Earl*, 125  
*Normanton, Charles, 1st Earl of*, 125<sup>n</sup>  
*Normanton, Jane, Lady*, 125  
*Percy Children, The*, 125
- Stubbs, George, 120, 132, 134 and n.,  
140-142, 142 n., 144 n., 145, 146<sup>n</sup>  
"Anatomy of the Horse," 140  
*Anderson and two Saddle Horses*, 142  
*Colonel Pocklington and Family*, 141-  
142  
"Comparative Anatomical Exposit-  
tion," 141  
*Grosvenor Stag Hunt*, 140  
*Hambletonian*, 142  
*Haymakers*, 142  
*Horses Fighting*, 145  
*Lord Holland and Lord Albemarle*  
*shooting at Goodwood*, 140  
*Meadows, Sir Sidney*, 142  
*Melbourne Group*, 141, 142  
*Phaethon*, 145  
*Prince's Phaeton*, 142



## INDEX

- Singleton on a Racer*, 143  
*Singleton on Bay Malton*, 143  
 " *Stubbs and Ben Marshall*," 139 n.  
 Sudeley Castle, 29  
 Suffield, Lord, 118  
*Surrey, Henry Howard, Earl of*, 31-33  
 Swanbourne (Buckinghamshire), 15  
 Swaythling, Lord, 151  
 Symms (Symonds), 66  
 Syon House, 31, 54, 56, 77, 125, 167
- Tabley, Lord de, 165  
 Tacolneston (Norfolk), 16  
 Taft Museum, Cincinnati, 111, 115, 160  
 Tate Gallery, 97, 113, 118, 130, 132,  
     134, 156, 160, 181, 185, 187,  
     188, 197, 200, 202-206 n., 208,  
     214, 216, 222  
 Tayler, Frederick, 178  
 Taylor, John, 53  
 Taylor, Tom, 100 n., 101 n.  
 Teddesley, 83, 84  
 Teerlinc, Levina, 37  
     *Queen Elizabeth*, 38  
     *Hunsdon, Lady*, 37  
 Tempest, P., 76  
 Teniers, D., 133, 186  
 Tenniel, John, 190  
 Terrick, Richard, 116  
 Thoky, John, 26, 27  
 Thomas, W. Cave, 193  
     *Justice*, 193  
 Thompson, Samuel, 39  
 Thomson's " *Seasons*," 165, 120  
 Thornhill, James, 55, 59, 62, 63, 65,  
     66-67, 68, 69, 73, 82  
     *Codrington, Christopher*, 66  
     *Last Supper*, 66  
     *St. Paul, History of*, 66, 67  
 Thornhill, John, 33, 68, 139  
 Thornton, Dr., 173  
 Thorwaldsen, B., 194  
*Three Dead and Three Living*, 14  
 Tillemans, Pieter, 80, 81, 85 n., 139  
*Times Literary Supplement*, 38  
 Tintoretto, 197  
 Tipping, Avray, 133
- Tissot, J., 133  
 Titian, 53, 87, 183, 197  
 Titsey Place, 36  
 Tobit, Story of, 12  
 Tocqué, Louis, 60, 62  
 Tomkins, P. W., 177  
 Toms, Peter, 74, 97 n., 100 n., 105  
 Tonks, Henry, 224, 225  
 Tothall, 82  
 Toto, Antonio, 33  
 Tower of London, Chapel of St. Peter,  
     11  
 Towne, Charles, 147  
 " *Treatise concerning . . . Limning*," 39  
*Tree of the Seven Deadly Sins*, 14, 15  
 Tring Park, 108  
 Trinity House, 174  
*Trinity, The*, 13  
 Tristram, Dr., 1, 10, 12, 15, 18, 25  
*Troilus*, 23  
 Troston (Suffolk), 11  
 Tuke, Henry, 218, 219  
     *All Hands to the Pumps*, 219  
     *August Blue*, 219  
     *Land in Sight*, 219  
     *Perseus and Andromeda*, 219  
     *Woodland Bather*, 219  
 Turner, J. M. W., 79, 86, 87, 146,  
     149, 150, 154-157, 158-161,  
     177-180, 183, 186, 198, 212,  
     225, 226  
     *Abingdon*, 155  
     *Bay of Baiae*, 156  
     *Blacksmith's Shop*, 186  
     *Bridge and Tower*, 156  
     *Buttermere*, 151, 154, 156  
     *Calais Pier*, 156  
     *Coast Scene*, 155  
     *Dido building Carthage*, 155  
     *Dolbaddern Castle*, 151, 156  
     *Dutch Boats in a Gale*, 155  
     *Evening Star*, 155, 156  
     *Fifth Plague of Egypt*, 155  
     *Frosty Morning*, 156  
     *Garden of the Hesperides*, 155  
     *Hulks in the Tamar*, 156  
     *Kingston Bank*, 155

## INDEX

- Landscape in Wales*, 154  
*Lake Avernus*, 154  
*Norham Castle* (water-colour), 151,  
     154, 156  
*Norham Castle* (oil), 156  
*Petworth Interior*, 156  
*Rain, Steam and Speed*, 156, 160  
*Rocky Bay*, 156  
*Sea Monsters*, 156  
*Shipwreck*, 155  
*Sunrise*, 156  
*Sun Rising through Vapour*, 155  
*Sunset : Fighting Bucks*, 156  
*Sunset : Stag drinking*, 156  
*Teignmouth*, 156  
*Thames at Eton*, 156  
*Windsor Sketches*, 155  
 Tyers, Jonathan, 88, 128 n.
- Uffizi Gallery, 100, 136  
*Unton, Sir Henry*, 35  
 Urbino, Palace of, 27  
 Uwins, T., 168
- Valparaiso, 213  
 Vanaken, Joseph, and his Brother, 74,  
     93  
 Vancouver Art Gallery, B.C., 82  
 Vanderbank, John, 57, 62, 67, 71, 73,  
     74  
 Vandergucht, Benjamin, 74, 138  
     *Scene from "Committee,"* 138  
 Vandergucht, G., 81  
 Van Somer, Paul, 48-49  
     *Anne of Denmark*, 49  
     *Henry, Prince of Wales*, 49  
     *James I*, 49  
     *Pembroke, Mary, Countess of (?)*, 49  
 Varley, John, 152, 177, 178  
*Vaux, Lady*, 31  
 Velazquez, 112 n., 151, 186, 187, 223  
 Velde, A. van de, 132  
 Velde, E. van de, 79  
 Velde, W. van de, 83, 84, 85, 155  
 Verelst, William, 74, 102  
 Vernet, J., 84 n., 85, 86, 113  
 Veronese, Paolo, 197
- Verrio, Antonio, 63, 64, 65, 66, 69  
     *Charles II*, 64  
     *Sea Triumph of Charles II*, 63  
 Vertue, George, 26, 29, 42, 43, 54,  
     62-68, 72, 73, 77, 79, 83, 90,  
     91, 93  
 Victoria and Albert Museum, 38 and  
     n., 41, 45, 109, 110, 152, 154,  
     159-161, 167, 170, 173, 178,  
     183, 185, 188, 190 n., 191, 205 n.
- Victoria, Queen, 199  
 Vincent, George, 152, 180  
 Vinckeboons, D., 79  
     *Richmond Palace*, 79  
 Virgin Mary, 2, 7, 8, 9, 10, 11, 18, 19  
*Virgin Coronation*, 13  
 Virgin, Miracles of, 18, 19  
 Vois, Corn. de, 39  
 Volpe, Vincenzo, 33
- Waddesdon, 108  
 Wagner, 152  
 Wales, Frederick, Prince of, 73, 80,  
     140  
 Wales, George, Prince of, 130  
 Walker, Fred, 181, 182, 216, 224  
     *Bathers*, 181  
     *Harbour of Refuge*, 181  
     *Old Gate*, 181  
     *Philip in Church*, 181  
     *The Plough*, 181  
     *Spring*, 181  
 Walker, Robert, 53, 54  
     *Cromwell, Oliver*, 53  
     *Evelyn, John*, 53  
 Wall, John, 38  
 Wallace Collection, 37, 104, 108  
 Wallis, Henry, 205  
     *Death of Chatterton*, 205  
 Walpole, Horace, 38, 45, 46, 65, 70 n.,  
     71-73, 88, 89, 95 n., 96, 100,  
     103, 166, 168  
 Walpole, Sir Robert, 59  
     "*Walpole Society Annuals*," 1, 8, 17, 26,  
     34 n., 35 n., 38 n.-45, 64 n.,  
     66 n., 67 n., 70 n., 88, 121, 135,  
     148 n.

## INDEX

- Walstan, 16  
 Walter, Henry, 170  
 Walter of Colchester, 8  
 Walter of Durham, 6  
 Walton, E. A., 218, 224  
 Walton, Henry, 137  
     *Sir Edmund Bacon*, 137  
 Ward, Anne, 134  
 Ward, E. M., 190, 192, 203  
     *South Sea Bubble*, 203  
 Ward, James, 130, 134, 151  
     *Bulls Fighting*, 134 and n.  
     *Harlech Castle*, 134  
     *Ralph Lambton on "Undertaker,"*  
         *with Hounds*, 134  
     *Regent's Park*, 134  
 Ward, Sir John, 175  
 Ward, William, 130, 131, 134  
 Warr, Lord de la, 31, 32  
 Warwick Castle, 33  
 Washington, George, 96, 167  
 Waterhouse, J. W., 206 n.  
 Watteau, Antoine, 62, 63, 75, 76  
 Watts, G. F., 168, 193, 196-198, 224  
     *Alfred and the Danes*, 197  
     *Ariadne in Naxos*, 197  
     *Boccaccio*, 197  
     *Caractacus*, 193  
     *Court of Death*, 197  
     *Crane, Walter*, 198  
     *Echo*, 197  
     *Eve Repentant*, 197  
     *Eve Tempted*, 197  
     *For he had great Possessions*, 197  
     *Sir Galahad*, 197  
     *Hope*, 197  
     *Jacob and Esau*, 197  
     *Jonah*, 197  
     *Justice*, 197  
     *Lawrence, John Lord*, 198  
     *Life's Illusions*, 197  
     *Love and Death*, 197  
     *Love Triumphant*, 197  
     *Mammon*, 197  
     *Orlando and Fata Morgana*, 197  
     *Sic Transit Gloria Mundi*, 197  
     *Spirit of Christianity*, 197  
     *Time, Death and Judgment*, 197  
     *Time and Oblivion*, 197  
 Waugh, Evelyn, 202 n.  
 Waynflete, Bishop, 18  
 Webster, Thomas, 189  
 Wehnert, E. H., 193  
     *Justice*, 193  
 Welbeck Abbey, 32, 41, 42, 44, 46,  
     47, 49  
     "*Welbeck Abbey Miniatures*," 38-45  
 Wellington, Duke of, 118, 134  
 Wembley Exhibition (1925), 76  
 Wenhaston (Suffolk), 17  
 Wentworth, Woodhouse, 143  
 West, Benjamin, 115-117, 125, 129  
     *Angelica and Medoro*, 116  
     *Apotheosis of Princes Alfred and*  
         *Octavius*, 116  
     *Bayard's Death*, 116  
     *Cymon and Iphigenia*, 116  
     *Moncton, General*, 115, 116  
     *Terrick, Richard, Bishop of London*,  
         116  
     *Wife and Child*, 116  
     *Wolfe, Death of*, 95, 116  
 West, Robert, 166  
 Westall, R., 193  
 Westmeston (Sussex), 11  
 Westminster, 6, 8, 12  
 Westminster Abbey, 6, 12, 13  
 Westminster Chapel of St. Stephen, 12  
 Westminster Chapterhouse, 7, 12, 23  
 Westminster Hall, 6  
 Westminster, Islip Chapel, 20  
 Westminster, Painted Chamber, 4, 6,  
     12  
 Westminster, Retable, 7, 13  
 Westminster Competition, 185, 189,  
     190 and n., 191, 193, 194, 196,  
     204  
 Wheatley, Francis, 85 n., 91, 129, 130,  
     132, 137, 138  
     *Cries of London*, 132  
     *Gentleman with a Dog*, 132  
     *Grattan, Henry*, 132  
     *Hamilton, Lord Spencer*, 132  
     *Phillip, Arthur*, 132

## INDEX

- Whistler, James McNeill, 182, 209,  
 212-218, 222, 223, 226 n.  
*Miss Alexander*, 214  
*At the Piano*, 212  
*Battersea Bridge*, 214  
*Carlyle, Thomas*, 214  
*Irving as Philip II*, 215  
*Lady Meux*, 215  
*La Mère Gerard*, 212  
*Leyland Portraits*, 214  
*Little French Set* (etchings), 212  
*Nocturnes*, 213, 214, 215  
*Princesse du Pays de la Porcelaine*,  
 213  
*Rosa Corder*, 215  
*Sarasate*, 215  
*Symphony in White No. 3*, 213  
*Thames in Ice*, 212  
*The Balcony*, 213  
*Venetian Etchings*, 214  
*Venetian Pastels*, 214  
*Whistler's Mother*, 213, 214  
*White Girl*, 212  
 "Whistler v. Ruskin," 213  
 Whitbread, Samuel, 129  
 Whitbread Collection, 146  
*White, Taylor*, 96 n.  
 Whitley, W. T., 63 n., 73, 75 n., 88-  
 91 n., 93, 96 n., 98 n., 99 and  
 n., 105 n.-108 n., 116 n., 117 n.,  
 122 n., 123 n., 126 n., 128 n.,  
 132 n., 133, 136, 154 n., 157 n.,  
 166 n., 168 n., 173 n., 176 n.,  
 178, 186 n., 187 n.  
 Wilde, Samuel de, 138  
 Wilkie, David, 165, 168, 184, 185,  
 186-189, 192, 201, 207, 208  
*Blind Fiddler*, 186  
*Blind Man's Buff*, 186  
*Boys digging Rats*, 186  
*Card Players*, 186  
*Cut Finger*, 186  
*Defence of Saragossa*, 186  
*Distraint for Rent*, 186  
*Knox Preaching*, 187  
*Napoleon and Pius VII*, 187  
*News mongers*, 187  
*Parish Beadle*, 186  
*Peep o' Day Boy's Cabin*, 187  
*Rent Day*, 186  
*Sussex, Duke of*, 187  
*Village Politicians*, 186  
 Wilks, Benjamin, 75  
 William of Florence, 6  
 William of Norwich, 16  
 William of Winchester and Westminster,  
 6  
 William III, 62  
 Williams, Edward, 180  
 Williams, J. M., 78  
 Williams, Penry, 193  
 Williamson, Dr. G. C., 38 n.  
 Wills, Rev. James, 75  
*Family Group*, 75  
*Gilbert, John*, 75  
*Niblett, Stephen*, 74-75  
*Nicol, John*, 75  
*Suffer Little Children, etc.*, 74  
 Wilson, Benjamin, 75, 89, 90, 91, 135  
*Garrick as "Hamlet,"* 91  
*Garrick as "Lear,"* 91  
*Ilchester, Elizabeth, 1st Countess of*,  
 90  
*Lady (Dulwich)*, 90  
*Parsons, James*, 90  
 Wilson, Richard, 77, 82, and n., 85 n.,  
 86, 87 and n., 120, 131, 132, 133,  
 138, 142 n., 149-155, 157, 176,  
 177  
*Cader Idris*, 87  
*Dover*, 86  
*George III, Duke of York, and Dr.*  
*Ayscough*, 77  
*Hospitals (St. George's and the*  
*Foundling)*, 86  
*Penn Ponds*, 86  
*Snowdon*, 87  
*Torre della grotte*, 86  
*Twickenham and Hounslow*, 86  
*Wye, View on*, 86  
*Wilton Diptych*, 13  
 Wilton House, 53, 64, 81, 102  
 Wimpole, 66  
 Winchester, 6



## INDEX

- Winchester Cathedral, 9, 14, 19,  
     20  
 Winchester, Chapel of the Holy  
     Sepulchre, 9, 20  
 Winchester, Chapel of the Guardian  
     Angels, 9  
 Winchester, Lady Chapel, 19  
 Windsor, 6, 20  
 Windsor, St. George's Chapel, 20  
 Windsor Castle, 26, 27, 28, 30, 31, 35,  
     37, 40 n., 41 n., 42, 46, 47, 63,  
     76, 80, 108, 132, 136, 140, 142,  
     173, 174  
 Windsor, Chapel Royal, 116 and n.  
 Windsor Park, 140  
 Windsor, St. George's Hall, 116  
 Windus, W. L., 204  
 Winstanley Hamlet, 140  
 Winterbourne Dauntsey (Wilts), 11  
 Winterhalter, F. X., 192  
 Wiston (Suffolk), 11  
 Withburga, 16  
 Witherington, W. F., 184, 189  
     *Hop Garden*, 189  
 Woburn, 36, 49, 50, 53, 75, 85, 104,  
     105, 136, 145  
 Woffington, Peg, 89  
 Wolfe, General, 116  
 Wollaston, John, 75  
 Wolstenholme, D., 146  
 Woodman (engraver), 134  
 Wood, or Whood, Isaac, 75  
 Woods, Henry, 207  
 Woodstock, 6  
 Woolavington, Lord, 85 n., 143,  
     145  
 Wootton, John, 74, 80, 81, 139, 140  
     and n., 142 n., 150  
 Worcester, Norman Chapterhouse,  
     4  
 Worcester, Priory, 4  
 Wordsworth, W., 87, 184  
 Worksop, 65  
 Worsdale, J., 75  
 Worstead (Norfolk), 17  
 Wotton, 53  
 Wouvermans, P., 80, 158  
 Wright, Andrew, 33  
 Wright, J. Michael, 44, 55, 56  
     *Aston, Sir Willoughby*, 56  
     *Aston, Lady*, 56  
     *Bruce, Sir William*, 56  
     *Charles II*, 56  
     *Chiffinch, Thomas*, 56  
     *Fanshawe, Lionel*, 56  
 Wright, Joseph, 117, 118-120, 141,  
     163  
     *Air Pump, The*, 119  
     *Alchemist, The*, 119  
     *Arkwright*, 120  
     *Ashton, Mrs. John*, 119  
     *Boothby, Sir Brooke*, 120  
     *Captive*, 120  
     *Coke Family, The*, 20  
     *Darwin, Erasmus*, 120  
     *Day, Thomas*, 120  
     *Edwin*, 120  
     *Girandola*, 120  
     *Hero and Leander*, 120  
     *Maid of Corinth*, 120  
     *Orrery, The*, 117, 119  
     *Philosopher by Candlelight*, 119  
     *Romeo and Juliet*, 120  
     *Self Portrait*, 120  
     *Synnot Children*, 120  
     *Three Gentlemen viewing the*  
         *Gladiators*, 119  
     *Vesuvius*, 120  
 Wright, Thomas, 87 n., 169 n.  
 Wrotham Park, 72, 77  
 Wyatt, James, 117  
 Wyck, Jan, 139  
 Wyck, Thomas, 80  
 Wynants, Jan, 179  
 York, James Duke of, 46, 126  
 York Minster, 22  
*Young Man in Red* (Hampton Court),  
     31, 32  
 Zanetti, 198  
 Zincke, 73

## INDEX

- Zoffany, Johann, 90, 121, 122, 132,  
133, 135 and n.—136, 137, 138,  
141, 142 n., 146  
*Atholl Family*, 136  
*The Baddelys in "Clandestine Mar-  
riage,"* 136  
*Barrister and Parsons in the "Village  
Lawyer,"* 136  
*Bedford, John, 4th Duke and his  
Daughter*, 136  
*Colmore Family*, 136  
*Cowper Family*, 136  
*Cowper, George 3rd Earl*, 136  
*Devonshire, Children of the 4th Duke  
of*, 135  
*Drummond Family*, 136, 142 n.  
*Farmer's Return*, 136
- Garrick, Mr. and Mrs.*, 136  
*The Garricks entertaining Johnson  
to Tea*, 136  
*Garrick and Miss Bellamy*, 91  
*Hervey Family (attributed)*, 135  
*King*, 136  
*Lapidaries*, 136  
*Lewis, Quick and Munden in  
"Speculation,"* 136  
*Life School*, 136  
*Nugent Family*, 136  
*Oswald of Auchincruive, Mrs.*, 137  
*Sharp Family*, 136  
*Townley among his Marbles*, 136  
*Tribuna of the Uffizi*, 136  
*Young Family*, 136  
*Zuccherò*, 41

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